Death & Gender in Early Modernity

This site gathers artistic representations of death, dead bodies, relics, anatomical specimens and burial instructions to analyze how death altered the category of gender in the early modern period.

These are testimonies of real and symbolic interventions counteracting or re-signifying the loss of sexual markers and gendered behaviours in remains that had been part of gendered human beings.

With their interventions, producers and consumers of human remains (embalmers, artists, the faithful, anatomists) reinstated, effaced or transcended the remains' previous gender identity and the category of gender itself.
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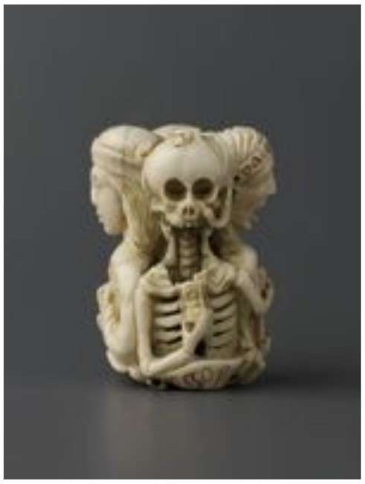
Featured Item

MEMENTO MORI ROSARY BEAD, BY UNKNOWN (1520, C.)



"Bead from a chaplet or rosary; carved ivory with traces of red and black paint. Formed of four half-length figures placed back to back. One…

Recently Added Items

MEMENTO MORI WITH A COMMON DEATH, BY ALCALÁ YÁÑEZ Y RIBERA (1626)

"I smiled then, and told him: Your Grace, sir, you have not understood this mystery: you will have to know that this image that you mention is a…

EVE, THE SERPENT AND DEATH, BY BALDUNG (1510, C.)

The image shows two figures, a young woman naked and holding an apple and a young man whose body is decomposing and part of his skeleton is showing.…

DEATH OF MARY OF BURGUNDY, BY ANONYMOUS (1483, C.)

The image shows death portrayed as a royal skeleton with a crown and on a golden throne with a retinue approaching. The image is probably a commentry…

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Principal investigator Enrique_Fernandez@umanitoba.ca

Death & Gender in Early Modernity

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In the early modern period, human remains served as an arena for the reworking of gender and its relation to humanness. They played a role comparable to today's cyborg in the deconstructions and reconstruction of the category of gender, facilitating the reworking of embodiment through soteriological and utopian discourses.

Although the dead body was expected to keep the kernel of individual identity that the doctrine of the Resurrection of the Flesh required --the corpse was considered somehow alive while it had flesh on it (Aries 1984, 404)--, the debate whether gender and sex organs would continue to exist in heaven was unsettled.

Since the days of the Fathers of the Church, some defended a sexed and gendered resurrected body, while others considered the glorious resurrected body to be of the age of thirty-three and sexless, in line with a strong element of equalitarianism in the original Christian doctrine (Petrey 2015).

The tendency to keep strong gender identity attached to the relics manifests in the preference for collecting relics of only male or female saints depending on the collectors' gender. This is the case of the nuns in the nunnery of the Descalzas Reales in Madrid, where female members of the royal Habsburg family lived. They gathered a vast collection of relics from martyred virgin females, mostly papal presents extracted from the corpses in the rediscovered Roman catacombs. Curiously, a peculiarity of their collection is the abundance of so called "baptized relics." They were remains of unidentified martyrs of unknown sex, extracted from the Roman catacombs, that had been authenticated under allegorical names –female in Spanish and Latin—such as Gratia or Prudentia, and therefore were implicitly feminized and adored as female saints (Pablo Jiménez 2017). These and other interventions show that, in the treatment of relics, gender often was superseded by the higher-order discourse of religion and its practices. An example of de-gendering intervention is the insertion of remains within statues made from wax in the likeness of the saint. Wax was chosen not only for practical reasons but also for being considered a matter purer than flesh, which was associated with sin and lewdness. Treated this way, the relics were purified and dehumanized, and their gender and sexual identity faded –Peter the Venerable compares the bones of saints to angels (Bynum 2011, 181). As others have argued, "in forming the skin covering the saint's bones, the reliquary itself becomes part of the saint" (Cornelison and Montgomery 2006, 3).

Re-gendering and de-gendering interventions can be detected in the treatment of anatomical remains. For instance, many anatomical treatises of the period represented the anatomized corpses as alive (*ecorchés*), engaged in gender-specific activities, and sometimes in sexualized positions often taken from classical statuary depicting the ideals of manhood and womanhood (Moe 1995). Even skeletons were affected by this trend and Dürer's figure of death in *The Four Horseman of Apocalypse* is depicted with exaggerated male genitals (Aries 1984, 137). Contrary to these re-gendering interventions, death was also represented as a skeleton (*morte secca*) of indeterminate sex, with an empty space where the genitals were in the fleshed body (Koerner 1985, 99). Furthermore, some skeletons impersonating death are able to mimic the gender or the person they are coming to seize by appropriating their clothes and utensils, such as death stealing the king's sceptre or the bishop's hat in Holbein's famous engravings. At the same time, other skeletons impersonating death are represented as seducers or suiters of the opposite gender of their preys. This is the case of the traditional imagery of Death and the maiden, or of death as a skeleton disguised as a seductive woman covered with a veil (*la tapada*) in Pedro Camprobín's 1670 painting *Death and the Gentleman* (Bass and Wunder 2009).

This project is inscribed within the need many scholar need to go beyond Laqueur's one-sex model for the period before the Enlightenment because it relies on conclusions extracted from a limited group of sources and cases that were not interpreted in their original languages and historical contexts (Parker 2016, 252). Parker and Nie's (1991) belief that gender differentiation was more complex than unitary or binary division. Other factors intervened because "the metaphysical categories and distinctions of classical and Renaissance writers were just as real to them as our more material ones are to us" (Park and Nye's 1991, 54). As King insists, more nuanced, contextualized studies are needed to "move forward with a better, if more complex, picture of how sexual difference has been made and remade over the centuries" (King 2013, xii).

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Working Bibliography

Death & Gender
in Early Modernity

BROWSE ITEMS (200 TOTAL)

Memento mori with a common death, by Alcalá Yáñez y Ribera (1626)

"I smiled then, and told him: Your Grace, sir, you have not understood this mystery: you will have to know that this image that you mention is a painting made with a certain trace, now invented with certain slats, which painted on one side make it…

Tags: Two genders one death

Eve, the Serpent and Death, by Baldung (1510, c.)

The image shows two figures, a young woman naked and holding an apple and a young man whose body is decomposing and part of his skeleton is showing. His body is partly covered by a tree and a snake bites the man's arm. The trio represent Adam, Eve…

Death of Mary of Burgundy, by Anonymous (1483, c.)

The image shows death portrayed as a royal skeleton with a crown and on a golden throne with a retinue approaching. The image is probably a commentry of the following passage from the manuscript:"O vous qui ce livre lisezPensez bien a ceste…

Back to back with Death, by several authors (1500, c.)

Images 1-6 show two sculptures, the first one carved in wood, the second one in ivory. They both represent sensual female figures that are attached to skeletons as their doppelgangers. Notice the absence of any remains of the breasts in the…

Tags: Two genders one death

Dead woman in Richard Day *A Booke of Christian Prayers*, by Daye (printer) (1578)

Death approaching a baronnesse. Notice how the clearly female corpse at the bottom of the page mirrors the generic skeleton at the top of the page. A similar image can be seen at Davidson, Clifford, Sophie Oosterwijk, John Lydgate, and EBSCOhost.…

Death and the Young Gallant, by Anonymous (1508, c.)

Two panels painted on the exterior of Markham Chantry Chapel in Newark St Mary Magdalene Church, Newark (Nottinghamshire). The left panel represents death portrayed as a skeleton with feminine qualities such as breasts. The right panel represents a…

The Three Living and the Three Dead, by Anonymous (1480, c.)

Image depicting the three living and the dead, in Book of Hours of Mary of Burgundy and Emperor Maximilian (1480). The three living appear riding horses and are being attacked by the three dead represented by skeletons. At the centre, one of the…

The Three Living and the Three Dead, by Anonymous (1500, c.)

Detail of a miniature of the Three Living and the Three Dead at the beginning of the Office of the Dead, from the Hours of Joanna I of Castile, southern Netherlands (Ghent?), c. 1500,Add MS 35313, f. 158v. This miniature may be a copy of a similar…

Male and female bodies on the cover of Mikrokosmographia, by Anonymous (1615)

Engraving of male and female bodies that appear on the cover of Mikrokosmographia: A description of the body of man: Together with the controversies thereto belonging, byHelkiah Crooke (1615), printed in London by William Iaggard dwelling in the…

The battle between good and evil, by Anthonisz (1509, c.)

Original title: De strijd tussen goed en kwaad ("The battle between good and evil").The engraving portrays an allegorical representation of evil. On the right, a monster with its mouth open from which personifications of vices appears. Next to the…

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Output Formats

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Satan Sin & Death, by Ogborne and Rowlandson (1792)

The engraving represents three allegorical figures: Satan, sin and death. Satan is represented on the left by a winged man that is trying to attack death. Sin is in the middle of the two figures trying to impede the conflict, and is represented by a…

Allegory of the Redemption, by Ligozzi (1587, c.)

The image represents Jesus after being crucified in the arms of the virgin Mary. Behind the scene the cross appears and chained to the cross, on the right there is a skeleton with wings and an hour glass, and on the left there is a man with wings and…

Allegory of Vanity, by Pereda (1634, c.)

The painting depicts a female angel holding a globe and a portrait in front of two tables filled with objects. On the left, there are seven skulls piled up near a rifle, armor, candle and hourglass. On the right there is a gold and ornate clock,…

Still life with walnuts, by Pereda (1634)

The painting depicts a still life picture with walnuts. Many critics see in this painting a vanitas and the nuts like skulls.

Gender perspective: Since it is a metaphorical use of a fruit to depict human beings, all references to gender…

Allegory of the death of the Christian knight, by Camilo (1651, c.)

The image depicts the corpse of a male knight lying on the ground, with clothes. Above this, a female figure with long blonde hair levitates while an angel holds the cloth that covers her body. The female figure represents the soul of the male…

Portrait of Nicolás Omazur and Isabel del Malcampo, by Murillo

These portraits represent Nicolás Omazur (image 1) and his wife Isabel del Malcampo (image 2), who commissioned these separate portraits from Murillo.

Gender perspective: The skull in his portrait (image 1) is represented with the flower his wife…

The Judde Memorial, by British School (1560, c.)

This image represents a marriage between the men and the woman that appear placing their hands on a skull. Although the corpse that appears underneath the skull is that of a man, the skull is deprived of any gender traits.

The skull represents…

Tags: Two genders one death

Heart (feminized?) as a generic symbol of the human soul

Against the Catholic tradition of differentiating the hearts of Jesus and Maria with different attributes (crowns vs. swords), there is a clear tendency to present a neutral or even feminized (very rounded) hearts to represent the human soul as…

Gender of symbolic hands

Hands to suggest action are common in emblems and other symbolic images. Unless they are specifically attributed to God, they are hands of ungendered agents. It is difficult to interpret hands as not masculine given the idea of action they…

Skulls of kings and queens, by de Palma (1653)

Illustration of 26 skulls and shinbones of kings and queens of Hapsburg. These skulls appear with crowns and the names of the individuals the skulls represent appear underneath each skull. It is visible that the skulls represent both males and…

Tags: Two genders one death

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Saint Peter and Mary Magdalen, by Lombart (1655)

This image represents Saint Peter and Mary Magdalen holding a heart with thorns, Jesus' heart. The legend in Latin mentions that God grieves with compunged hearts, and thus the heart in the engraving is both of theirs.

Skeleton with a tree, by Sturt (1680, c.)

This illustration represents a skeleton lying on top of a tomb. A tree grows from its abdomen and two men point at the tree. Even though the skeleton lacks any gender distinguishable traits, the way the corpse is exposed in a bed-like situation makes…

Vanitas, by Robinson (1680, c.)

The image represents a skull in the centre with a flower wreath on top. Other objects also appear next to the skull, including an open book on the left, a candle on the right, a shell in front of the skull and bubbles floating around. Even if the…

Denise Poncher before a Vision of Death, by Master of the Chronique scandaleuse (1500, c.)

The image shows death represented as a skeleton with no visible gender attributes and holding several scythes. The skeleton has just killed two women and a man who are lying on the right of the image. A young woman (Denise Poncher) kneels on the left…

Tags: Two genders one death

Life is short, by Borja (1680)

The hand represented in the emblem is smalll and delicate, perhaps female, to emphasize that the measure of a palm is small, just like life is, as indicated by the title in Latin (Vita Brevis "life is short"). The fragmentation of the body except for…

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Of the bitterness, sweetness, by Covarrubias Horozco (1610)

The emblem represents a skull that rests on an altar. Numerous bees appear surrounding the skull, and honeycombs appear in the foreground.

Gender perspective: Death as a contradictory category of bitterness and sweetness. It is presented a place…

Death and the empress represented as a cut down tree, by Compañía de Jesús (1603)

In this emblem death represented as a neutral skeleton looks at a tree that has chopped down. The tree represents empress Maria of Austria. From the tree stump new sprouts are growing.

The reproductive function of the empress gives rise to a new…

No one's image endures, by Covarrubias Horozco (1610)

The emblem represents a graveyard with the remains of many prominent figures, such as dukes, marquises, pontiffs and kings. Their crowns also appear in the graveyard, highlighting the equalizing power of death. This emblem represents a counterexample…

Death of the empress, by Compañía de Jesús (1603)

This emblem represents death coming for the empress Maria of Austria. A crown appears floating while death is represented by a neutral skeleton with a scythe. The text on the left page describes the event (translated):

"This painting depicts what…

The grave of the prostitute, by Alciato (1549)

This emblem appears above a dialogue about the prostitute, Lais de Corinto (translation):
"L. Who lies here in this grave?
A. Lais, who was from Corinto.
L. ¿And how did hard death spoil

So much beauty that used to darken the sun?
A. She was…

Death as a King and the angel of death, by Schön (1532, c.)

The woodcut represents an army lead by an officer on a horse. Prisoners, women and animals are also represented, in addition to a wagon being pulled by a horse on the left. On the left, death represented by a winged skeleton on a horse holds an…

The final judgement, by Delli (1430, c.)

This mural depicts the final judgement, where Jesus appears in the center surrounded by angels. The bottom part of the mural represents the earth where human souls are being separated: those going to heaven appear on the left, whereas those condemned…

Vanitas, by van Hemessen (1535, c.)

The image depicts an angel with butterfly wings, dressed in red and holding a mirror where a skull is reflected on. There is ambiguity regarding the gender of the angel. The skull on the other hand is probably feminine since it is reminiscent of the…

Orior, by Ligozzi (1600, c.)

In this image a female skeleton appears in the centre. On the left, a young man holds the skeleton's right arm and on the right a child is wrapped in a cloth.
The skeleton is clearly female, depicted with long wavy hair. The skeleton may even be…

The graves open on the day of judgement; Christ, apostles and female saints look on, by Heemskerk (1564)

This engraving depicts judgement day. The top section represents heaven and the lower section represents earth. Christ is placed in the centre-upper section of the engraving. The apostles are placed on the top right, and female saints on the top…

Tags: Nakedness in earth clothed in heaven

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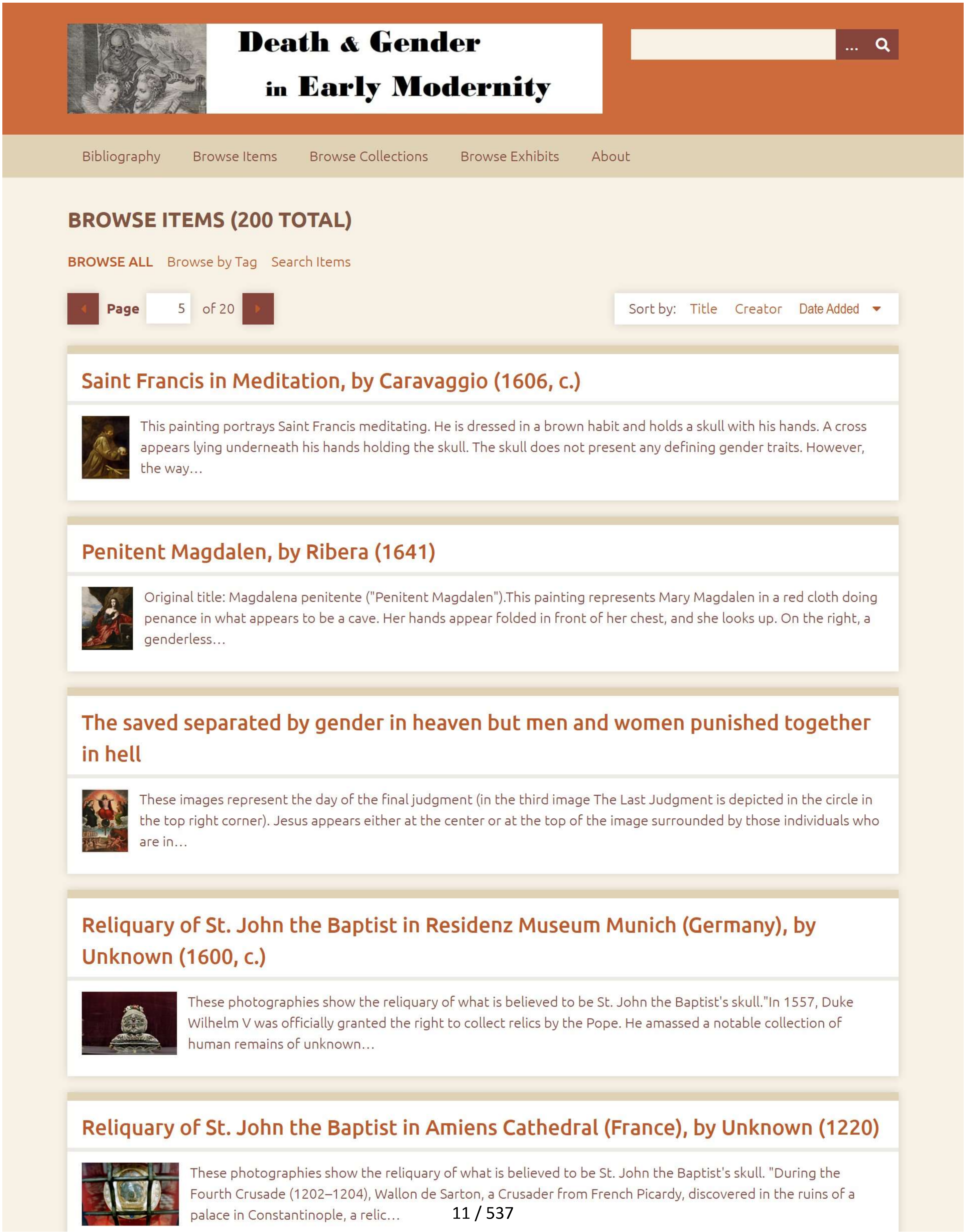

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Saint Francis in Meditation, by Caravaggio (1606, c.)

This painting portrays Saint Francis meditating. He is dressed in a brown habit and holds a skull with his hands. A cross appears lying underneath his hands holding the skull. The skull does not present any defining gender traits. However, the way…

Penitent Magdalen, by Ribera (1641)

Original title: Magdalena penitente ("Penitent Magdalen").This painting represents Mary Magdalen in a red cloth doing penance in what appears to be a cave. Her hands appear folded in front of her chest, and she looks up. On the right, a genderless…

The saved separated by gender in heaven but men and women punished together in hell

These images represent the day of the final judgment (in the third image The Last Judgment is depicted in the circle in the top right corner). Jesus appears either at the center or at the top of the image surrounded by those individuals who are in…

Reliquary of St. John the Baptist in Residenz Museum Munich (Germany), by Unknown (1600, c.)

These photographies show the reliquary of what is believed to be St. John the Baptist's skull."In 1557, Duke Wilhelm V was officially granted the right to collect relics by the Pope. He amassed a notable collection of human remains of unknown…

Reliquary of St. John the Baptist in Amiens Cathedral (France), by Unknown (1220)

These photographies show the reliquary of what is believed to be St. John the Baptist's skull. "During the Fourth Crusade (1202–1204), Wallon de Sarton, a Crusader from French Picardy, discovered in the ruins of a palace in Constantinople, a relic…

Allegory of Vanity (Death Surprising a Woman), by an Italian artist (1550, c.)

This engraving represents a naked young woman looking at herself in a mirror. On the background, death represented by a male skeleton with an hourglass looks at her.Gender perspective: This engraving is a curious deviation of the tradition of seeing…

An Allegorical Portrait of Queen Elizabeth I, by English School (1610, c.)

This painting represents Queen Elizabeth I sitting and with her head resting on her right hand. Two cherubs appear above her head holding a crown, an old man (Old Father Time) appears on the left, and a skeleton with an hourglass appears on the…

The Arms of Death, by Holbein the Younger (1540, c.)

This image represents a couple, a man and a woman. In the middle of the couple, there is an hourglass on top of a coat of arms. The death coat of arms has metal parts. The skeleton arms holding the hourglass look like a modern monster or automate,…

Tags: Two genders one death

Allegory on Death, by Andreani (1620, c.)

This image represents the wheel of death, and includes several elements, such as human remains and parcae. Although the figures that appear on the wheel of death are male figures of power, the dualism of gender appears in the two differentiated…

Woman and Death, by Brun (1590, c.)

This engraving represents a young woman and a skeleton holding her arm and showing her an hourglass. Although the Latin inscription mentions that death abolishes all beauty in any man, the victim is a female taken away by a skeleton that is neuter or…

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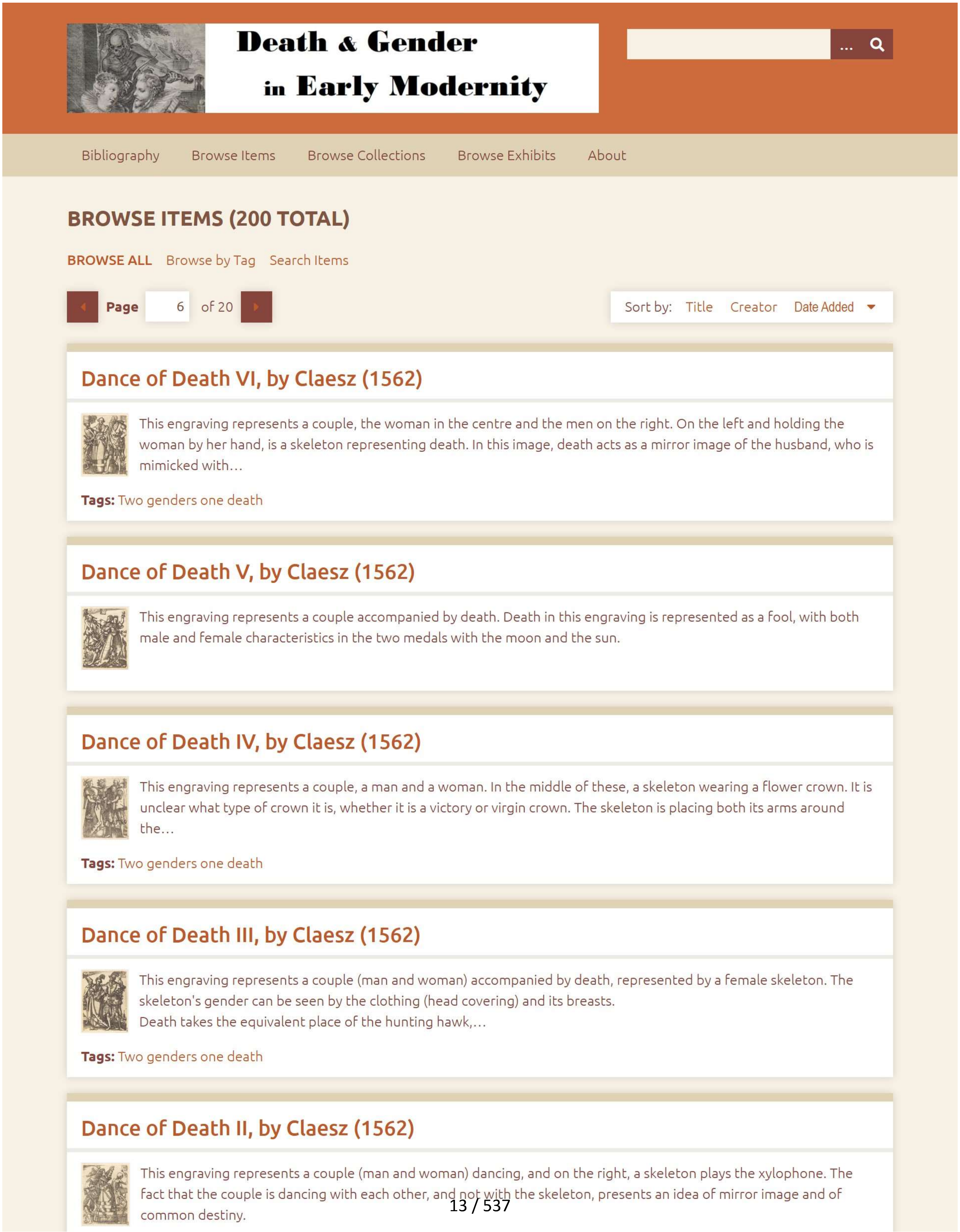

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Dance of Death VI, by Claesz (1562)

This engraving represents a couple, the woman in the centre and the men on the right. On the left and holding the woman by her hand, is a skeleton representing death. In this image, death acts as a mirror image of the husband, who is mimicked with…

Tags: Two genders one death

Dance of Death V, by Claesz (1562)

This engraving represents a couple accompanied by death. Death in this engraving is represented as a fool, with both male and female characteristics in the two medals with the moon and the sun.

Dance of Death IV, by Claesz (1562)

This engraving represents a couple, a man and a woman. In the middle of these, a skeleton wearing a flower crown. It is unclear what type of crown it is, whether it is a victory or virgin crown. The skeleton is placing both its arms around the…

Tags: Two genders one death

Dance of Death III, by Claesz (1562)

This engraving represents a couple (man and woman) accompanied by death, represented by a female skeleton. The skeleton's gender can be seen by the clothing (head covering) and its breasts.
Death takes the equivalent place of the hunting hawk,…

Tags: Two genders one death

Dance of Death II, by Claesz (1562)

This engraving represents a couple (man and woman) dancing, and on the right, a skeleton plays the xylophone. The fact that the couple is dancing with each other, and not with the skeleton, presents an idea of mirror image and of common destiny.

Death with Worldly Vanities, by Unknown (1720, c.)

This engraving represents a skeleton throwing elements from a table to the ground. Among these elements we can find coins, a book, a musical instrument, a crown, etc. The skeleton itself does not display any specific gender traits. Although the…

Death with an Old Man, by Della Bella (1648, c.)

This image represents an old man holding a corpse. On the bottom right corner there is a skeleton with an hourglass and its head covered with a shroud.
In the engraving, there is a male death figure, represented by the corpse as wet death, and…

Death Taking a Couple by Surprise, by van de Velde II (1640, c.)

This image represents a couple (man and woman) sitting on a table and drinking. A skeleton without any sex or gender traits appears on the right. This is another example of death as the third member of the couple, or one death for both genders.

Tags: Two genders one death

Death Appearing to a Wedded Couple from an Open Grave, by van Rijn (1639)

This engraving represents a young couple (man and woman) that are faced with a skeleton representing death. The skeleton is wrapped with a shroud. It is thus representative of one death for both genders.
The fact that the engraving represents a…

Tags: Two genders one death

Death and Three Nude Women, by Beham (1520, c.)

This image represents three young nude women forming a circle, and a skeleton staring at one of the women. The woman in the center is placing her right foot on a skull, that does not present any sex or gender traits.

Gender perspective: This…

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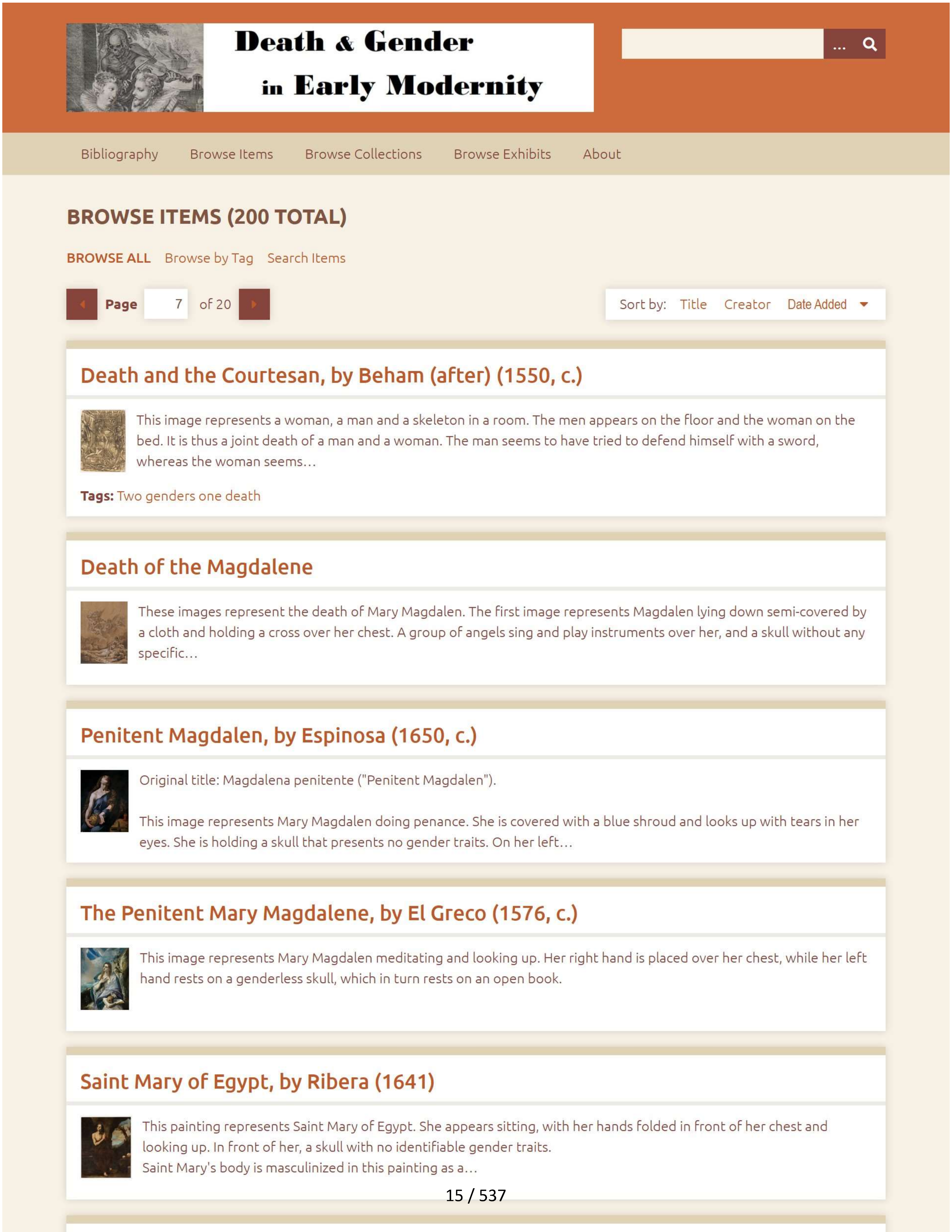

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Death and the Courtesan, by Beham (after) (1550, c.)

This image represents a woman, a man and a skeleton in a room. The men appears on the floor and the woman on the bed. It is thus a joint death of a man and a woman. The man seems to have tried to defend himself with a sword, whereas the woman seems…

Tags: Two genders one death

Death of the Magdalene

These images represent the death of Mary Magdalen. The first image represents Magdalen lying down semi-covered by a cloth and holding a cross over her chest. A group of angels sing and play instruments over her, and a skull without any specific…

Penitent Magdalen, by Espinosa (1650, c.)

Original title: Magdalena penitente ("Penitent Magdalen").

This image represents Mary Magdalen doing penance. She is covered with a blue shroud and looks up with tears in her eyes. She is holding a skull that presents no gender traits. On her left…

The Penitent Mary Magdalene, by El Greco (1576, c.)

This image represents Mary Magdalen meditating and looking up. Her right hand is placed over her chest, while her left hand rests on a genderless skull, which in turn rests on an open book.

Saint Mary of Egypt, by Ribera (1641)

This painting represents Saint Mary of Egypt. She appears sitting, with her hands folded in front of her chest and looking up. In front of her, a skull with no identifiable gender traits.
Saint Mary's body is masculinized in this painting as a…

Penitent Magdalene, by Ribera (1635, c.)

The image represents Mary Magdalen. Her head is resting on her folded hands, which in turn rest on a skull. The skull, although by Mary Magdalen's posture can be identified with her, presents no clear gender traits.

The Penitent Magdalen, by Janssens (1620, c.)

This image represents Mary Magdalen sitting looking up and surrounded by objects and fruits. Among these objects, we can find a crucifix on her left hand, a chalice oh her right side and a skull, she is resting her right arm on. The skull appears…

The Repentant Magdalen, by de La Tour (1635, c.)

The image represents Mary Magdalen sitting on a table looking at a mirror. A candle lightens up the scene. Mary Magdalen's right hand is placed on her face, and her left hand is placed on a skull. The skull, which is also reflected on the mirror,…

Repentant Mary Magdalen, by Titian (1560, c.)

The image represents Mary Magdalen with her right hand to her chest and her left hand placed across her stomach, looking up in tears. In front of her, an open book resting on a skull that faces Mary Magdalen. The skull does not present any visible…

The Penitent Magdalen, by de La Tour (1640, c.)

The image represents Mary Magdalen, dressed in white and red staring at a mirror placed on the right. A candle illuminates the scene and reflects on the mirror. On Mary Magdalen's lap there is a skull deprived of any gender traits. Magdalen's hands…

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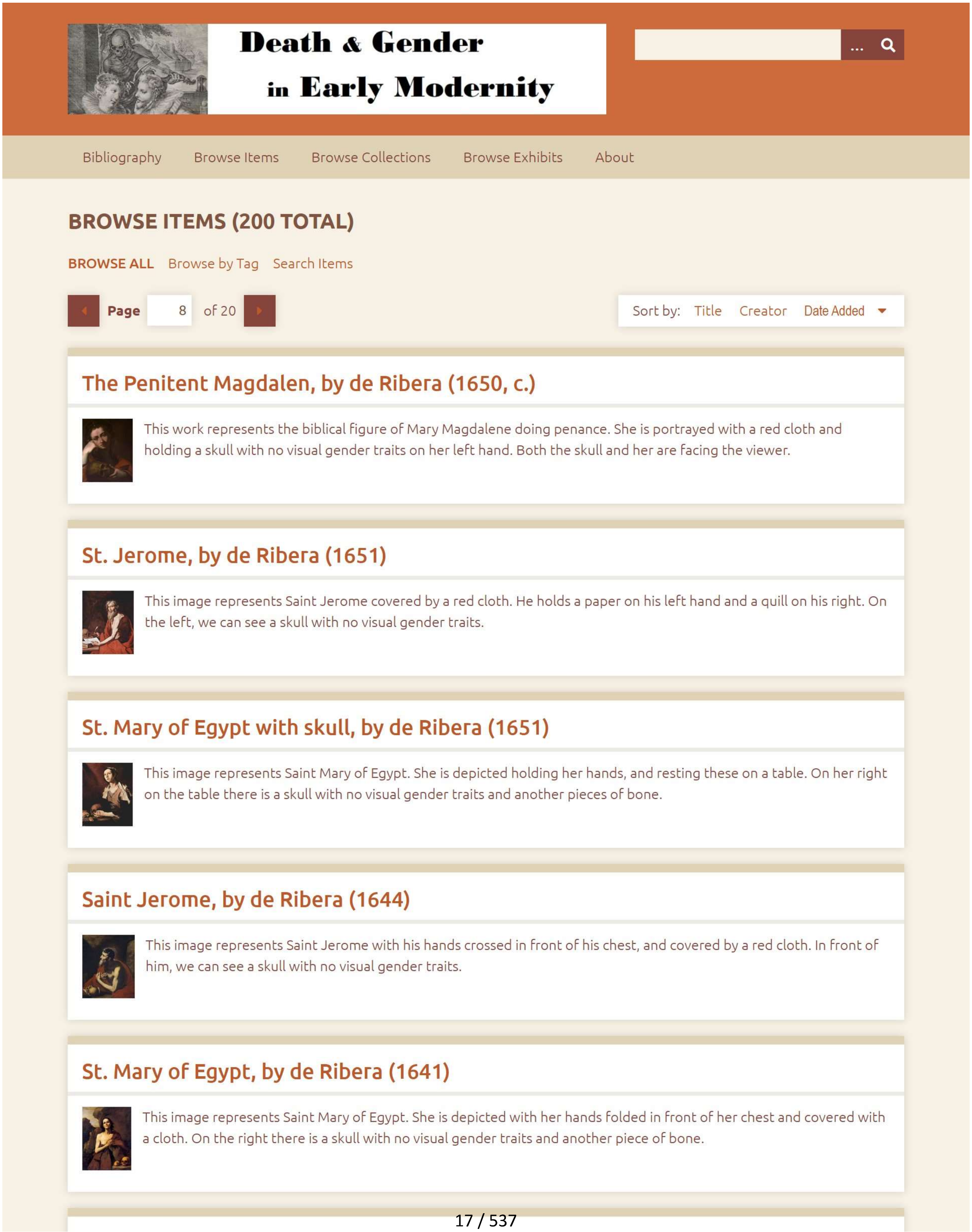

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The Penitent Magdalen, by de Ribera (1650, c.)

This work represents the biblical figure of Mary Magdalene doing penance. She is portrayed with a red cloth and holding a skull with no visual gender traits on her left hand. Both the skull and her are facing the viewer.

St. Jerome, by de Ribera (1651)

This image represents Saint Jerome covered by a red cloth. He holds a paper on his left hand and a quill on his right. On the left, we can see a skull with no visual gender traits.

St. Mary of Egypt with skull, by de Ribera (1651)

This image represents Saint Mary of Egypt. She is depicted holding her hands, and resting these on a table. On her right on the table there is a skull with no visual gender traits and another pieces of bone.

Saint Jerome, by de Ribera (1644)

This image represents Saint Jerome with his hands crossed in front of his chest, and covered by a red cloth. In front of him, we can see a skull with no visual gender traits.

St. Mary of Egypt, by de Ribera (1641)

This image represents Saint Mary of Egypt. She is depicted with her hands folded in front of her chest and covered with a cloth. On the right there is a skull with no visual gender traits and another piece of bone.

St. Jerome and the Angel of Judgement, by de Ribera (1626)

The image represents saint Jerome covered from waist down with a red cloth, kneeling and looking up at an angel. On the right of the image, a skull with no visual gender traits rests on top of a book.

Self-portrait with skull, by Rosa (1647, c.)

This work is a self-portrait of the artist. In it, the artist appears writing on a skull that is stripped of any gender traits.

The Diligent Worker United with Christ after Death, by Galle after van Heemskerck (1572)

This engraving shows Christ in the centre holding a cross, a man kneeling on the left, a woman on the right and three children next to the woman. On the ground under the cross there is a skull and a snake around it.

Gender perspective: Death,…

Saint Rose's machine

Original title: Macchina di Santa Rosa ("Saint Rose's machine")The Macchina di Santa Rosa is a tower used in Viterbo, Italy to venerate the patron Saint of the city, Saint Rose of Viterbo. The tower has been made of different materials throughout the…

Skeleton as death feminized by shroud, by Bosch (1490, c.)

This image represents death as a skeleton with a shroud that covers the skull, and this feminizes the skeleton. The shroud, that covers the entire body, becomes a woman's tunic when the skeleton moves and it is stripped off any gender features.

Tags: Skeleton feminized by shroud

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Three women and death, by La Perrière (1553)

Emblem with the following inscription in Latin, from Glasgow University Library: SM689http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FLPb008Archived…

Death and cupid firing arrows while flying, by Alciato (1621)

This emblem shows cupid and death, represented by a winged child and a flying skeleton, respectively, flying over people and shooting them. On the ground, we can see a young man on the right, and an old man and a woman on the left.

The emblem…

Cupid and winged death shooting arrows, by Alciato (1549)

This emblem shows cupid, represented by a winged child, and death, represented by a winged skeleton, shooting arrows to people on the ground. We can see a man standing on the left and a woman having been shot on the floor, in the centre an old man…

Winged death and Cupid shooting arrows, by Alciato and Lopez (1615)

In this emblem, a winged death and Cupid are shooting arrows to people on the ground. The image seems to represent a woman shot with an arrow on the left, an old man shot in the centre, and a man and a kid shot on the right. The emblem seems to…

Emblem of a skeleton with a set of scales, by La Perrière (1553)

"A skeleton (Death or Libitina) stands holding an arrow in one raised hand, and in the other holds a set of scales. On the left pan are farming tools and on the right pan a crown and sceptre." (Description from Emblematica Online - Resources for…

Emblem of two men and a skeleton, by Coustau (1560)

This emblem represents two men on the left and centre and a skeleton on the right. The man in the centre is holding the skeleton by its arms. Death is depicted occasionally with traditionally female attributes, especially in this case, with long…

Death and two children, by Lochom (1628)

This image represents death on the left, depicted as a neutral skeleton that seems to be an agent in a gender transformation between a girl and a boy (on the center and right), or at least a transforming agent between two figures of undefined gender…

Title page of second edition of *Historia de la composicion del cuerpo humano*, by Valverde de Amusco (1560)

The cover of this edition depicts many skeletons and skulls. The three panels that appear at the bottom of the illustration represent: on the left panel two skeletons, a kid and an old man, on the central panel, a group of men studying the dead body…

Skeletons and a bisected woman, by García Hidalgo (1691, c.)

The engraving presents a triad man on the left holding a scythe, a woman in the center and a neutral skeleton on the right. The engraving represents death that implies a form of evolutive narrative or transformation. The woman is also represented as…

Tags: Evolution man woman skeleton

Illustration in an edition of Vesalius' *De Humani Corporis fabrica Epitome,*with annotations by Fontani (1642)

This illustration depicts a naked young man on the left holding an apple in his left hand, and a naked young woman on the right covering her lower abdomen with her right hand. On the ground between the two people, what appears to be a skull and a…

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Cover of an edition of Vesalius' *De Humani Corporis fabrica Epitome,* with annotations by Fontani (1642)

The illustration on the cover of this edition shows two naked children on the top of the illustration with two skulls next to them. In the center, a man on the left and a skeleton on the right hold a cloth with the title of the book. The bottom…

Sexually undifferentiated holy hearts of males and females

These images represent a tradition that depicted Jesus and other religious individuals as hearts. These hearts tend to ne anatomically identical, although Virgin Mary's tend to be represented with daggers, whereas Jesus' is represented with thorns.…

Male and female anatomy, by Remmelin (1670)

This illustration represents the bodies of a man on the left and a woman on the right. Other human body parts are depicted on either side of the illustration. Even though both genders are represented on either side, some common organs, such as…

Two newborn children, by Bauhin (1605)

This illustration represents two newborn children. The description in Latin reads "Ossa et cartilagines embryonis proponuntur fig. 1. Embryonis quadraginta durorum dierum fig. II. Embryonis circiter trimestris, sceleton.". The Latin description…

Newborn child, by Bauhin (1605)

This illustration represents a newborn child. The description in Latin reads "Ossium et cartilaginum pueri recenter nati constructio", indicating that the child is male. The gender of the newborn is marked by the allusion of the bow to cupid.

Undifferentiated souls with wings and skull on English tombstones, by Unknown (1700, c.)

Images 1 and 2 are gravestones that belong to Mary Lattimer (1681) and Christopher Lattimore (1690) respectively, in Old Burial Hill, Marblehead.In the first two gravestones, we can see a winged skull. This is the same representation for both genders…

Skull of Mary Magdalene, by Unknown (1860, c.)

The reliquaries containing the skull (first image) and the skinattached to the skull(second image) of Mary Magdalene were created by an unknown artist, presumably around 1860.Gender perspective: Even though the skull and the skin are characterized as…

The Last Judgment, by Provost (1525, c.)

Provost represents Judgment day, where he positions Christ in the top center of the painting. The top half represents heaven, whereas the bottom half represents the earth. Similar to other representations of the final judgment(The Crucifixion; The…

Tags: Nakedness in earth clothed in heaven

The Great Last Judgment, by Rubens (1617)

Original title: Das Große Jüngste Gericht ("The Great Last Judgment").Rubens depicts Judgment day in this painting. We can see Christ represented in the center top section of the painting. This top half of the painting represents heaven, whereas the…

Tags: Nakedness in earth clothed in heaven

The Crucifixion; The Last Judgment, by van Eyck (1440, c.)

In these two panels, the artist portrays the crucifixion of Christ on the left and the Judgment day on the right. In the second panel we can see Christ in the top center, heaven is represented on the top half of the panel and hell on the bottom half.…

Tags: Nakedness in earth clothed in heaven

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The Last Judgment, by Michelangelo (1541)

Michelangelo's fresco depicts the day of the last judgment. Particularly in this section of the fresco, we find that both men and women are portrayed using common clothing, namely a shroud, after death. The artist also portrays desexualized nudity in…

The Last Judgment, by Memling (1470, c.)

The painting depicts the day of the final judgment. Christ is at the center, whereas the top half of the painting represents heaven and the bottom half represents the earth.

In the bottom half of the painting, the artist portrays a desexualized…

Gods of the Modern World, by Orozco (1932)

Although this is a modern mural, it represents an image of traditional and older authority in the form of men with academic positions versus a woman in the act of giving birth. All of these are depicted as skeletons, including the babies. Despite so,…

Vado Mori, by Steinhauer (1744)

The image represents a coat of arms and in its center a child inside a coffin. Two dead people appear on each side of the coat of arms and although visible gender differences appear between them, the child lacks any gender trait. The dead woman on…

Two skeletons on a pedestal, by Anonymous Italian artist (1750, c.)

"The inscription on the pedestal could be roughly translated as: 'We all have to die, the rich mingled with the poor'. This anonymous and very rare print has an oddly humorous side. As they reveal a stonetondo carved with dead bodies, the winged…

Tags: Skeleton feminized by shroud

Souls Chained and Tormented in Hell, by Anonymous (1556)

This illustration shows men and women's souls being chained and tormented by different creatures in hell. The punishment is equal for both sexes. These appear in the center of the image as symmetrically inversed, their genitals being the center…

Tags: Equal punishment in for men and women

Trying to bribe death as a procuress, by Anonymous (1617)

"An old man, with one hand in a money-box, grips the shoulder of a young woman who rests her arm on the shoulder of a young man; Death rests his hand on the shoulder of the old man." (Description from Emblematica Online - Resources for Emblem…

Tags: Skeleton feminized by shroud

Death killing envy represented as a female allegory, by Veen (1612)

Death, represented by a skeleton with hair and a beard and holding a scythe, kills a woman who is lying on the floor.

Soul as a female with a man, by Veen, Ledesma and Hattronius (1615)

This image represents a little girl being burnt on a stake by a man. A winged cherub is holding the girl.

Two genders one death, by Anonymous (1617)

In this illustration, four gentlemen and a woman are standing outside. On the left, a skeleton is holding a scythe while staring at them. The skeleton is not depicted with any specific gender traits.
The image overall represents the idea of one…

Tags: Two genders one death

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Death stealing Cupid's arrows, by Richer (1584)

In the first illustration, a woman appears lying with her hand over her stomach, as if she was dying. Death, represented by a skeleton with a robe and hair is trying to steal Cupid's arrows, represented by a winged cherub with a bow. In the second…

Soul as a female and king death as male, by van Leuven (1629)

In this illustration, a little girl is reaching for an hourglass held by a skeleton wearing a crown, cape and arrow. The girl is being pulled away from the king skeleton by a child with a halo. Thus, the soul is represented as female and death is…

Soul as a female with a gender-neutral skull, by Veen, Ledesma and Hattronius (1615)

The image represents a little girl lying and sleeping on top of a skull while cupid looks at her. Although the child is represented as a little girl, the skull is represented as neutral, stripped off of any gender identifiers.

Tomb of Louis XII and Anne of Brittany, by Juste brothers (attributed to) (1531)

Tomb of Louis XII and Anne of Brittany in the Basilica of St. Denis, Saint-Denis, France. "Inside the mausoleum,the royal couple are portrayed transfixed and motionless in death. On their abdomens are depicted, for the sake of realism, the sewn-up…

Hallstatt Charnel House, Austria, by Unknown (1720)

These images depict the ossuary in St. Michael's Chapel in Hallstatt, Austria. What is interesting about this ossuary is that over 600 painted skulls are displayed. According to Hallstatt World Heritage site…

Charnel house, by Rint (1870)

These images show the Ossuary in the Cemetery Church of All Saints, located in Kutná Hora, Sedlec (Czechia). In this Ossuary, one can see thousands of human bones arranged as ornaments, including a chandelier (images 1 and 2) and a coat of arms…

Souls of Children in Limbo, by Renaissance painter (1397, c.)

The fresco represents countless kids in limbo for not being baptized before dying. Despite being the souls of very small children, the painter represents them with male genitalia, this being the only gender attribute (all of them are represented bold…

Death tramples over female flesh, by Unknown (1700, c.)

This image represents death, portrayed by a skeleton, trampling three young women who appear lying underneath. The skeleton has a veil over its skull, a traditionally feminine trait.

Tags: Skeleton feminized by shroud

Death as a procuress, by Rogier (1850, c.)

This image represents two Pulcinellas being approached by a skeleton dressed as an old woman. The dress and posture of the skeleton are reminiscent of the Celestinesque or procuress tradition being represented as old women.

Tags: Skeleton feminized by shroud

Two mercenary soldiers approach a seated prostitute while Death sits in a tree, pointing to an hourglass, by Graf (1524)

""The subject is a typical theme which recurs constantly in Graf's work, particularly his drawings, and serves as a reminder of his life as a professional soldier as well as the current feelings of misogyny which pervade so much of the art of this…

Tags: Two genders one death

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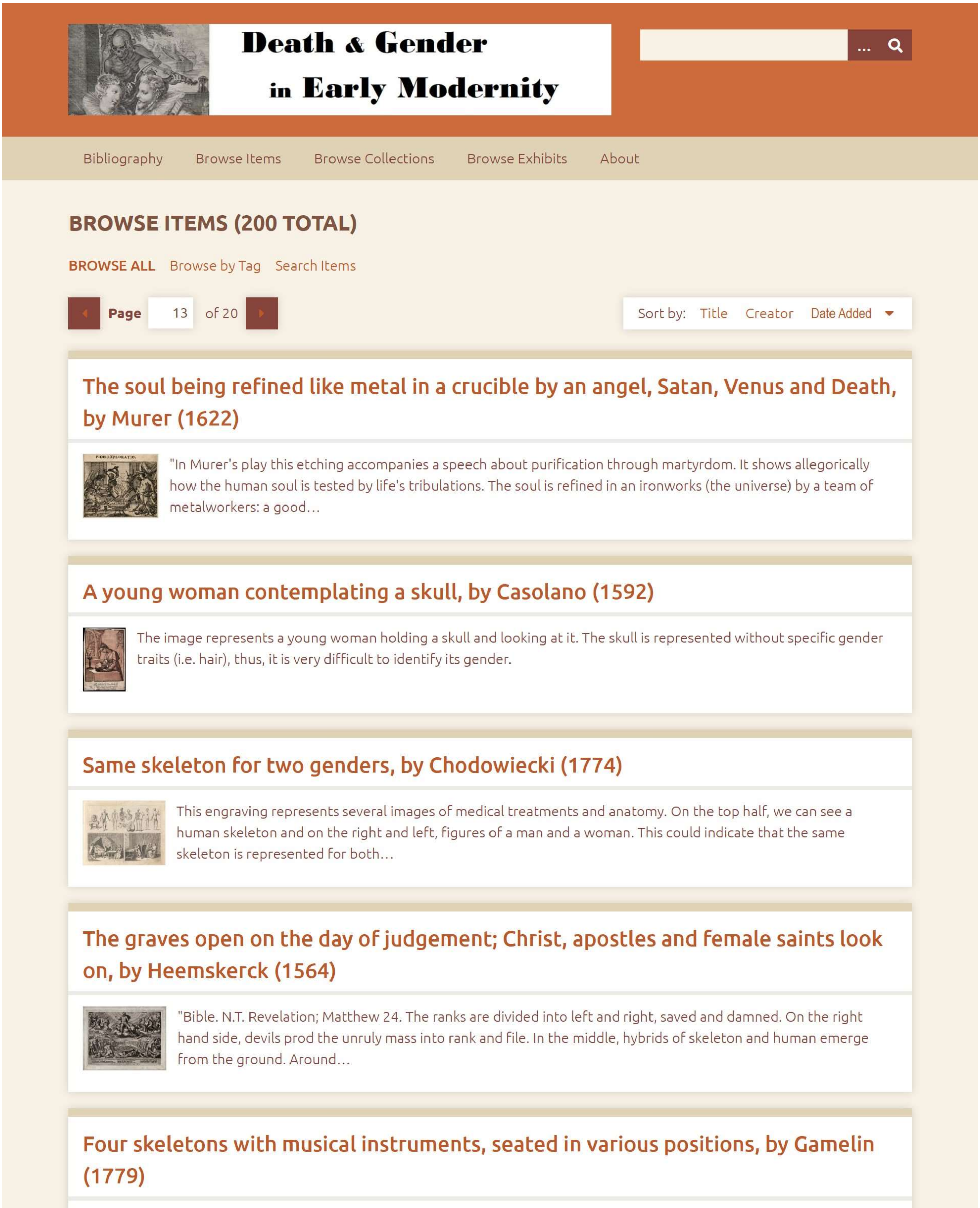
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The soul being refined like metal in a crucible by an angel, Satan, Venus and Death, by Murer (1622)

"In Murer's play this etching accompanies a speech about purification through martyrdom. It shows allegorically how the human soul is tested by life's tribulations. The soul is refined in an ironworks (the universe) by a team of metalworkers: a good…

A young woman contemplating a skull, by Casolano (1592)

The image represents a young woman holding a skull and looking at it. The skull is represented without specific gender traits (i.e. hair), thus, it is very difficult to identify its gender.

Same skeleton for two genders, by Chodowiecki (1774)

This engraving represents several images of medical treatments and anatomy. On the top half, we can see a human skeleton and on the right and left, figures of a man and a woman. This could indicate that the same skeleton is represented for both…

The graves open on the day of judgement; Christ, apostles and female saints look on, by Heemskerck (1564)

"Bible. N.T. Revelation; Matthew 24. The ranks are divided into left and right, saved and damned. On the right hand side, devils prod the unruly mass into rank and file. In the middle, hybrids of skeleton and human emerge from the ground. Around…

Four skeletons with musical instruments, seated in various positions, by Gamelin (1779)

This etching represents four skeletons. From left to right, the first skeleton sings, the second plays the violin, the fourth is sitting with its legs crossed and resting its skull on its hand and the fourth one plays the cello. All skeletons are…

Skeletons approach a group of terrified, fashionably-dressed ladies and summon them to the cemetery, by Gamelin (1779)

This image portrays a group of women running away from skeletons that are going after them. The skeleton standing and pointing at the women seems to be feminine because of the size of its hip bones and because of how its legs are positioned. This…

Skeletons as death taking the living away, by Gamelin (1779)

This image represents a scene where skeletons are taking living men and women. Some of the individuals are still alive and struggling to free themselves from the skeletons, some are already dead. Although skeletons are not represented with specific…

Saint James the hermit and female skeleton, by de Vos (1600, c.)

This engraving represents the scene when Saint James the hermit looks at a female skeleton. This is one of the few cases where the skeleton's gender is identified as feminine, and this can be seen in the lettering: "Dextera ne flamma(m?) rapiat,…

Resurrection at doomsday, by Gamelin (1779)

This engraving portrays a skeleton at doomsday that is seating on a grave. Regarding its gender, the skeleton displays neutral gender characteristics, as neither masculine nor feminine attributes are present in the image.

First skeleton identified as that of a woman, by Bell (1798)

This image is an engraving of the first illustration of a female skeleton, after J. J. Sue (1710-1792).

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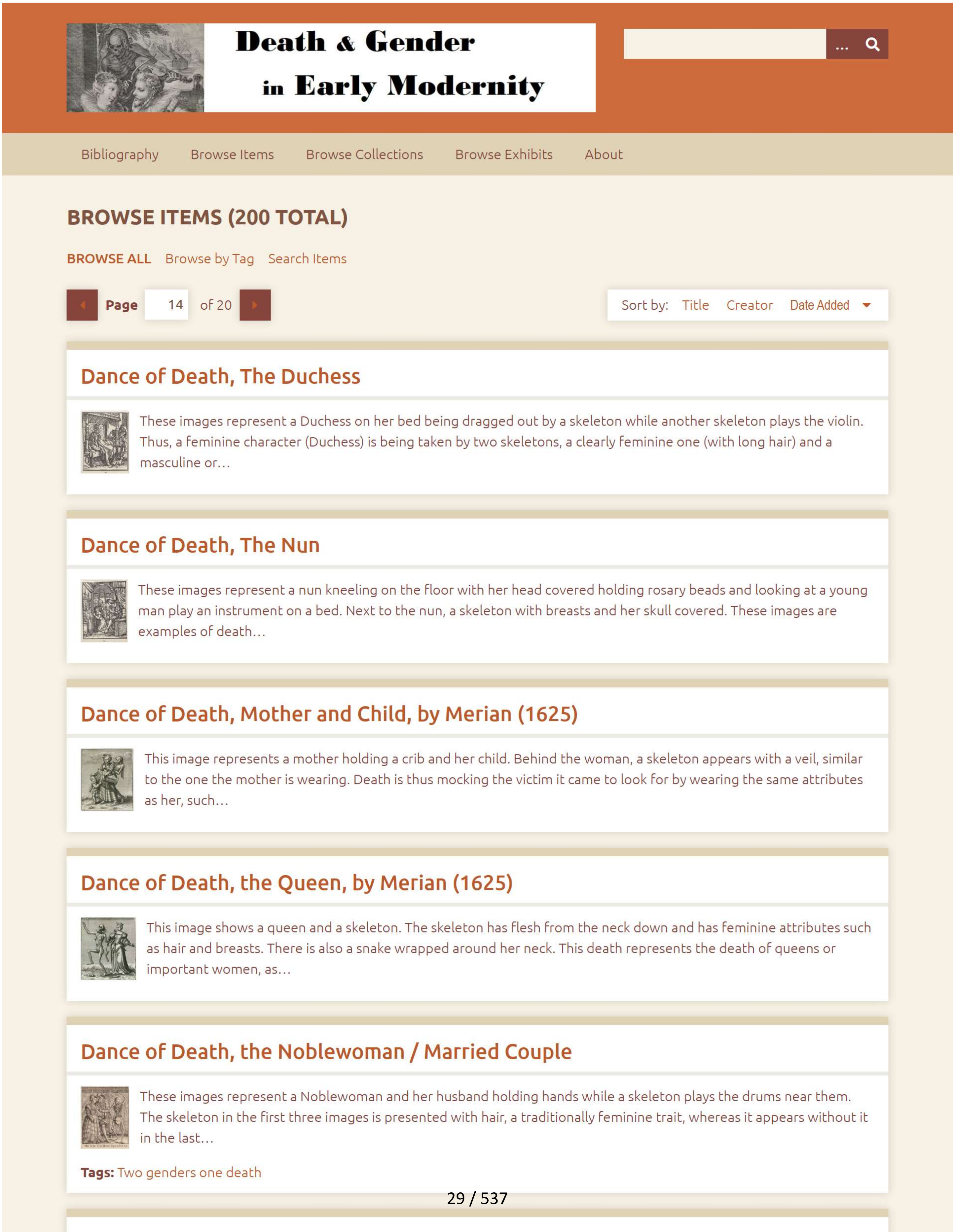

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Dance of Death, The Duchess

These images represent a Duchess on her bed being dragged out by a skeleton while another skeleton plays the violin. Thus, a feminine character (Duchess) is being taken by two skeletons, a clearly feminine one (with long hair) and a masculine or…

Dance of Death, The Nun

These images represent a nun kneeling on the floor with her head covered holding rosary beads and looking at a young man play an instrument on a bed. Next to the nun, a skeleton with breasts and her skull covered. These images are examples of death…

Dance of Death, Mother and Child, by Merian (1625)

This image represents a mother holding a crib and her child. Behind the woman, a skeleton appears with a veil, similar to the one the mother is wearing. Death is thus mocking the victim it came to look for by wearing the same attributes as her, such…

Dance of Death, the Queen, by Merian (1625)

This image shows a queen and a skeleton. The skeleton has flesh from the neck down and has feminine attributes such as hair and breasts. There is also a snake wrapped around her neck. This death represents the death of queens or important women, as…

Dance of Death, the Noblewoman / Married Couple

These images represent a Noblewoman and her husband holding hands while a skeleton plays the drums near them. The skeleton in the first three images is presented with hair, a traditionally feminine trait, whereas it appears without it in the last…

Tags: Two genders one death

Dance of Death, the Queen, by Hollar (1651)

This image represents a skeleton taking a queen surrounded by young women. These images are examples of death as jester or fool, as the skeleton wears a fool's hat. Its costume parodies some of the elements of the dead, among these the clothes, and…

Dance of Death, the Empress

These woodcuts portray an empress and a skeleton surrounded by young women. The skeleton embodies the typical case of feminine death specific for women, as it is represented with breasts and its skull is covered with the same item as the other young…

Dance of Death, the Abbess, by Hollar (1651) and Schlotthauer (1832)

The image represents a skeleton dragging a woman (abbess) out of a house whereas a younger woman raises her arms. The feathers on the skeleton's head and what appears as a phallus in between its legs are intentionally confusing for the viewer but…

The Heathen and his wife, by Frölich (1588)

The image represents the Heathen and his wife on the left holding hands. On the right, a skeleton with a veil and breasts looks at the couple and holds the Heathen's hand. The skeleton is thus represented as female but attends to both genders the…

Tags: Two genders one death

Dance of Death, by Borch (1660, c.) and Mechel (1780)

Original title: Dans van de Dood ("Dance of Death").This painting by Gestina ter Borch (image 1) was inspired by a lost design of a dagger by Hans Holbein the Younger. Image 2 represents another copy of Holbein's design by unknown (1523, c.). Images…

Tags: Two genders one death

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The Victory of Painting over Death, by Borch (1660)

Original title: De overwinning van de Schilderkunst over de Dood ("The Victory of Painting over Death").The painting depicts a room. In the center of the room, a young woman with her mouth covered is painting a tower. To her right, another young…

Woman (Aaltje?) Standing next to Death in the Sint-Michaëlskerk, Zwolle, by Borch (1671, c.)

Original title: Vrouw (Aeltien?) staand naast de Dood in de Sint-Michaëlskerk, Zwolle ("Woman (Aaltje?) Standing next to Death in the Sint-Michaëlskerk, Zwolle")."Woman standing in the choir of the Sint-Michaëlskerk in Zwolle, possibly Gesina's…

Adam and Eve, by Beham (1543, c.)

"For disobeying God's orders and eating the fruit of the Tree of the Knowledge of Good and Evil, Adam and Eve received the punishment of mortality, hard work, and pain. A skeleton, an obvious symbol of death, forms the trunk of the fatal tree, and…

Tags: Two genders one death

The Principal Woman in the Dance of Death, by Holbein (1522, c.)

Image 1: The noblewoman/married couple, from the mix of Hoblein's and Basel's Dance of Death published by Huldrich Frölich (1581).Image 2: The Queen, by Giovanni Battista Manni (1675).Image 3: Queen/Beauty, in Vana pulchritudo, by Guy Marchant (1485,…

Young Couple Reminded of Transience or The Promenade, by Dürer (1498, c.)

The engraving portrays a young couple looking at each other. Behind them, a tree trunk. Peeking out of the tree and staring at the couple, a skeleton holding an hourglass. Gender perspective: In this engraving death represented by the skeleton is the…

Tags: Two genders one death

Portrait of Saint Francis Borgia, by anonymous (1600, c.)

In this portrait of Saint Francis Borgia, he appears holding a skull with a crown. The skull is that of Queen Isabel of Portugal. Queen Isabel's beauty was greatly admired by Saint Francis, however, she died at a young age. Just before burring her…

Optical illusion painting of man, woman, death in *The Granted Speaker Alonso, Lad of Many Owners,* by Jerónimo de Alcalá (1624)

Original title: Trompe l'oeil painting of man, woman, death, in El Donado Hablador Alonso, Mozo de Muchos Amos ("Optical illusion painting of man, woman, death in The Granted Speaker Alonso, Lad of Many Owners")Fragment from El Donado Hablador…

Death made up of two contradictory natures, fragments of sonnets by Quevedo (1877)

Fragment 1: Fragment of the sonnet ¿Estamos entre cristianos? (Are we among Christians?) by Quevedo:"Son las dos como un retratoDestos que hacen modernos,Que por el un lado es NarcisoY por el otro, Sardesco."Translation:"They are both like one of…

Death made up of two contradictory natures, in *El Criticón*, by Gracián (1657)

Fragment from El Criticón, by Gracián inEl invierno de la vejez (the winter of old age) by Lorenzo Gracián, Madrid (1657), (pp. 350-352) "—Es—dixo el ministro que estava en medio de ambos—que la miráis por diferentes lados, y assí haze diferentes…

Dead Queen and Authority, in *Danse macabre des femmes*, byMarchant(1486)

This illustration, representing the death of a Queen appears in the second volume of theMiroer SalutaireorLa danse macabre nouuelle,named:La danse macabre des femmes / Et le debat du corps et de lamebyGuyot Marchant (1486).According to the text, the…

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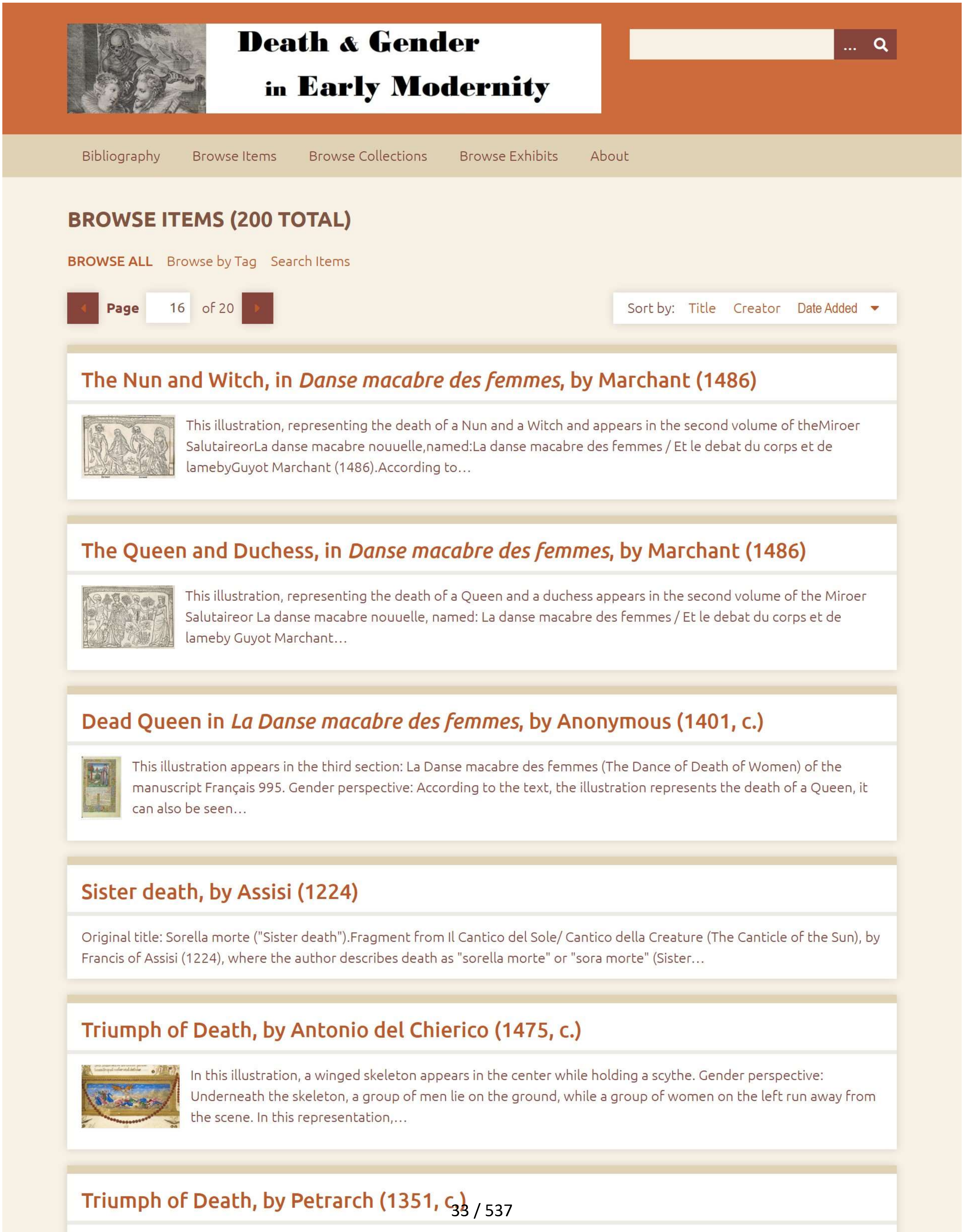
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The Nun and Witch, in *Danse macabre des femmes*, by Marchant (1486)

This illustration, representing the death of a Nun and a Witch and appears in the second volume of theMiroer SalutaireorLa danse macabre nouuelle,named:La danse macabre des femmes / Et le debat du corps et de lamebyGuyot Marchant (1486).According to…

The Queen and Duchess, in *Danse macabre des femmes*, by Marchant (1486)

This illustration, representing the death of a Queen and a duchess appears in the second volume of the Miroer Salutaireor La danse macabre nouuelle, named: La danse macabre des femmes / Et le debat du corps et de lameby Guyot Marchant…

Dead Queen in *La Danse macabre des femmes*, by Anonymous (1401, c.)

This illustration appears in the third section: La Danse macabre des femmes (The Dance of Death of Women) of the manuscript Français 995. Gender perspective: According to the text, the illustration represents the death of a Queen, it can also be seen…

Sister death, by Assisi (1224)

Original title: Sorella morte ("Sister death").Fragment from Il Cantico del Sole/ Cantico della Creature (The Canticle of the Sun), by Francis of Assisi (1224), where the author describes death as "sorella morte" or "sora morte" (Sister…

Triumph of Death, by Antonio del Chierico (1475, c.)

In this illustration, a winged skeleton appears in the center while holding a scythe. Gender perspective: Underneath the skeleton, a group of men lie on the ground, while a group of women on the left run away from the scene. In this representation,…

Triumph of Death, by Petrarch (1351, c.)

Extract from The Triumph of Death, by Francesco Petrarca (Petrarch) Part 1: "A lady clothed in black, whose stern looks wereWith horror fill'd, and did like hell appear,Advanced, and said, "You who are proud to beSo fair and young, yet have no eyes…

Skeletons dancing in an ossuary, by Kauw (1649)

The mural represents two images. On the left, the scene of Jesus Christ's crucifixion is represented with virgin Mary. A skeleton with torn clothes points with its left hand at Christ while opening its mouth, as a sign of mockery. On the right, four…

Corpses in an Open Grave, by Limbourg Brothers (1405, c.)

"This mysterious cemetery scene accompanies the section of theBelles Heures known as the Office of the Dead, a standard feature of a book of hours. By praying the Office of the Dead on a daily basis, the living commemorated departed loved ones and…

The Astrologer, by Holbein the Younger (1524, c.)

"An astronomer is studying at a table with a book open to him. He looks up and points to an armillarium (astronomical instrument) hanging above the table. Next to him is Death with a skull in his skeleton hands. The top margin with the Latin…

The Abbot, by Holbein the Younger (1524, c.)

"An abbot is pulled by his robe. Death is mockingly depicted as a bishop with a miter and staff. In the margin above the print is the text Prover. V." (Translated description fromRijksmuseum,…

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Output Formats

atom, dcmes-xml, json, omeka-xml, rss2

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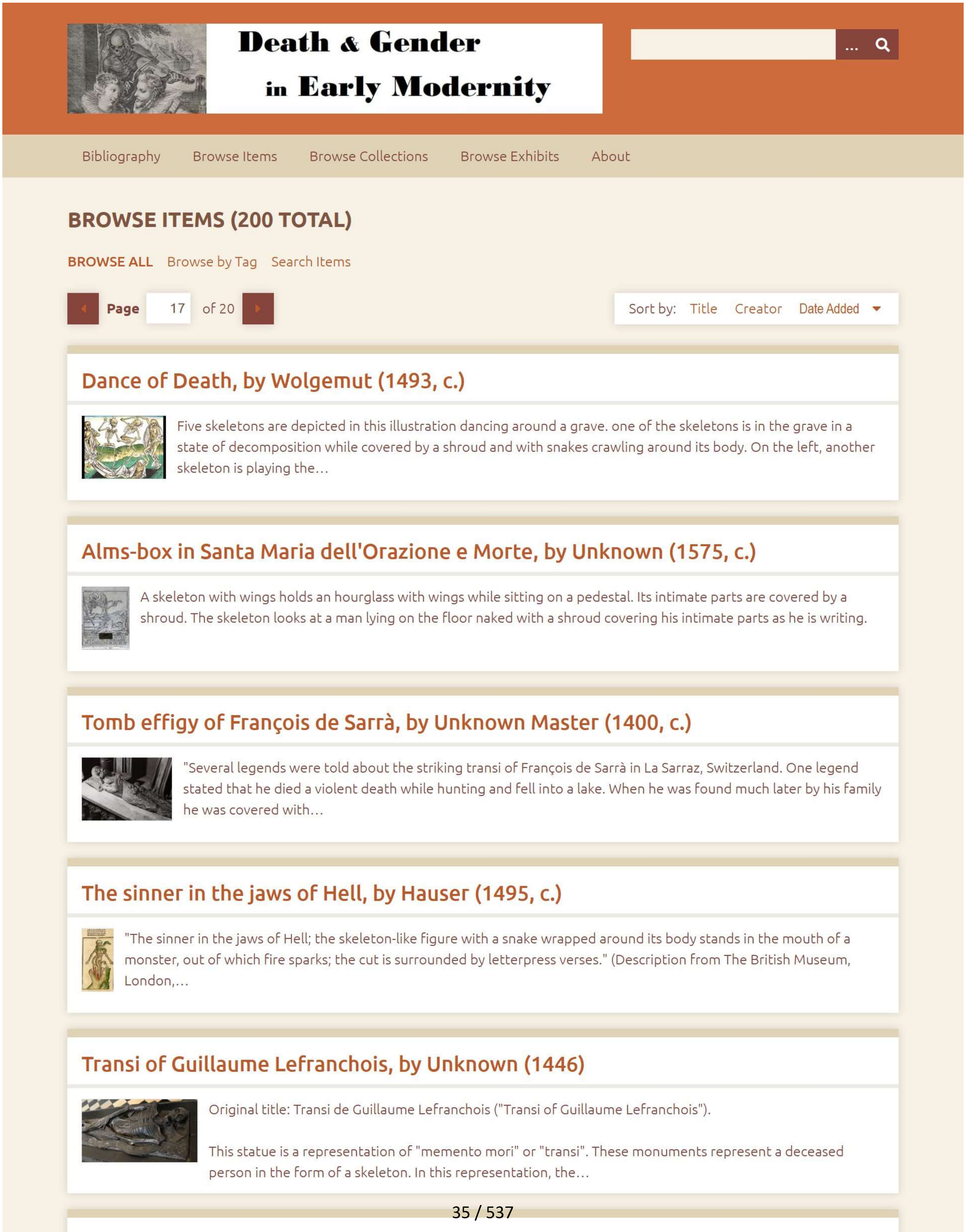

Death & Gender in Early Modernity

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Dance of Death, by Wolgemut (1493, c.)

Five skeletons are depicted in this illustration dancing around a grave. one of the skeletons is in the grave in a state of decomposition while covered by a shroud and with snakes crawling around its body. On the left, another skeleton is playing the…

Alms-box in Santa Maria dell'Orazione e Morte, by Unknown (1575, c.)

A skeleton with wings holds an hourglass with wings while sitting on a pedestal. Its intimate parts are covered by a shroud. The skeleton looks at a man lying on the floor naked with a shroud covering his intimate parts as he is writing.

Tomb effigy of François de Sarrà, by Unknown Master (1400, c.)

"Several legends were told about the striking transi of François de Sarrà in La Sarraz, Switzerland. One legend stated that he died a violent death while hunting and fell into a lake. When he was found much later by his family he was covered with…

The sinner in the jaws of Hell, by Hauser (1495, c.)

"The sinner in the jaws of Hell; the skeleton-like figure with a snake wrapped around its body stands in the mouth of a monster, out of which fire sparks; the cut is surrounded by letterpress verses." (Description from The British Museum, London,…

Transi of Guillaume Lefranchois, by Unknown (1446)

Original title: Transi de Guillaume Lefranchois ("Transi of Guillaume Lefranchois").

This statue is a representation of "memento mori" or "transi". These monuments represent a deceased person in the form of a skeleton. In this representation, the…

John Fitzalan, Earl of Arundel tomb, by Unknown (1435, c.)

Tomb of John Fitzalan, Earl of Arundel, at Fitzalan Chapel, church of St Nicholas in Arundel Castle, Arundel, UK. It is a two-tier tomb: on the upper tier, John Fitzalan is portrayed in flesh and bones and dressed in his armor. On the lower tier, he…

The Burial of the Count of Orgaz, by El Greco (1586)

"The painting is related to the architectural space and the legend tells that, during the funeral, two saints from heaven appeared: Saint Augustine (represented as a bearded old man with a tiara) and Saint Stephen (represented as a young man). Under…

Engraved title page *Mikrokosmographia*, by Crooke (1631)

On the cover of this anatomy book, several scenes are represented. Most of these depict a scientific environment, such as a person attending another person's injuries, or a table surrounded by men pointing at and inspecting the inside of a person's…

Cheerful company disturbed by death, by Borch (1660)

Original title: Vrolijk gezelschap dat door de dood wordt gestoord ("Cheerful company disturbed by death").This painting represents a banquet, where some of the guests are humans, and others are skeletons. Most of the skeletons on the left seem to…

Death next to a little girl, by Borch, (1656, c.)

Original title: Dood naast een klein meisje ("Death next to a little girl")."Death dancing next to a girl. In the left foreground you can see the girl's grave with the date on which the drawing was made or on which the girl died. On the right is a…

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atom, dcmes-xml, json, omeka-xml, rss2

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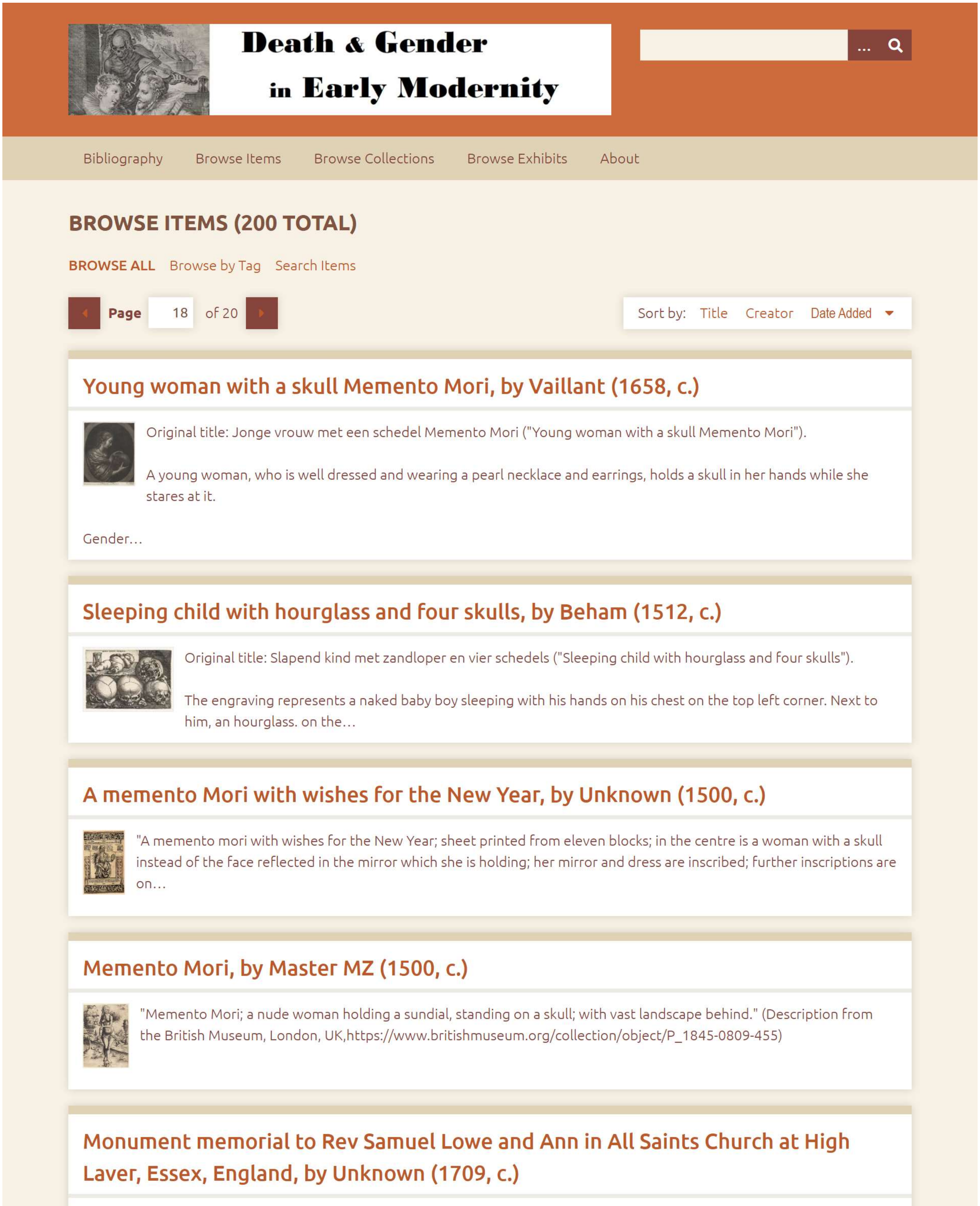

Death & Gender
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Young woman with a skull Memento Mori, by Vaillant (1658, c.)

Original title: Jonge vrouw met een schedel Memento Mori ("Young woman with a skull Memento Mori").

A young woman, who is well dressed and wearing a pearl necklace and earrings, holds a skull in her hands while she stares at it.

Gender…

Sleeping child with hourglass and four skulls, by Beham (1512, c.)

Original title: Slapend kind met zandloper en vier schedels ("Sleeping child with hourglass and four skulls").

The engraving represents a naked baby boy sleeping with his hands on his chest on the top left corner. Next to him, an hourglass. on the…

A memento Mori with wishes for the New Year, by Unknown (1500, c.)

"A memento mori with wishes for the New Year; sheet printed from eleven blocks; in the centre is a woman with a skull instead of the face reflected in the mirror which she is holding; her mirror and dress are inscribed; further inscriptions are on…

Memento Mori, by Master MZ (1500, c.)

"Memento Mori; a nude woman holding a sundial, standing on a skull; with vast landscape behind." (Description from the British Museum, London, UK,https://www.britishmuseum.org/collection/object/P_1845-0809-455)

Monument memorial to Rev Samuel Lowe and Ann in All Saints Church at High Laver, Essex, England, by Unknown (1709, c.)

Wall monument to the Rev Samuel Lowe and his wife Ann in All Saints Church at High Laver, Essex, England. In the lower part of the monument, an inscription reading "In cujus memoriam hoc marmor. Execut res Posuere". On both sides of the inscription,…

Tomb of John Golafre, by Unknown (1442, c.)

The tomb has two tiers: On the upper tier, John Golafre is represented in flesh and bones and covered by armor. On the lower tier though, he is represented as a skeleton lying on a shroud.

Vanitas, by School of Conrad Meit (1525, c.)

"Carefully carved in a highly naturalistic style, this boxwood sculpture presents a moral lesson: while Vanity wears an elaborate dress and holds a mirror to her face, the figure of death is at her back, a reminder that all earthly things shall…

Tags: Skeleton feminized by shroud

Coat of Arms with a Skull, by Dürer (1503)

"In this stunning engraving, Dürer recast the theme of memento mori in a brilliantly unusual form. The woman in patrician dress is identified by her crown as a bride, but the person who embraces her from behind is a wild man. This traditional figure…

Rosary, by Unknown (1530, c.)

"At the bottom, the memento mori pendant consists of three conjoined heads, a bearded man with wreath, a skull with worms curling out from his mouth, also with wreath, and a young woman with plaited and knotted hair. Where their heads meet above…

Tags: Two genders one death

Memento Mori Bead, by Unknown (1825, c.)

"This is an ivory memento mori, depicting a male head, a female head, and a skull conjoined. First this bead appears to have be made in the first half of the 16th century, but is made in the 19th century in France, probably Paris." (Description from…

Tags: Two genders one death

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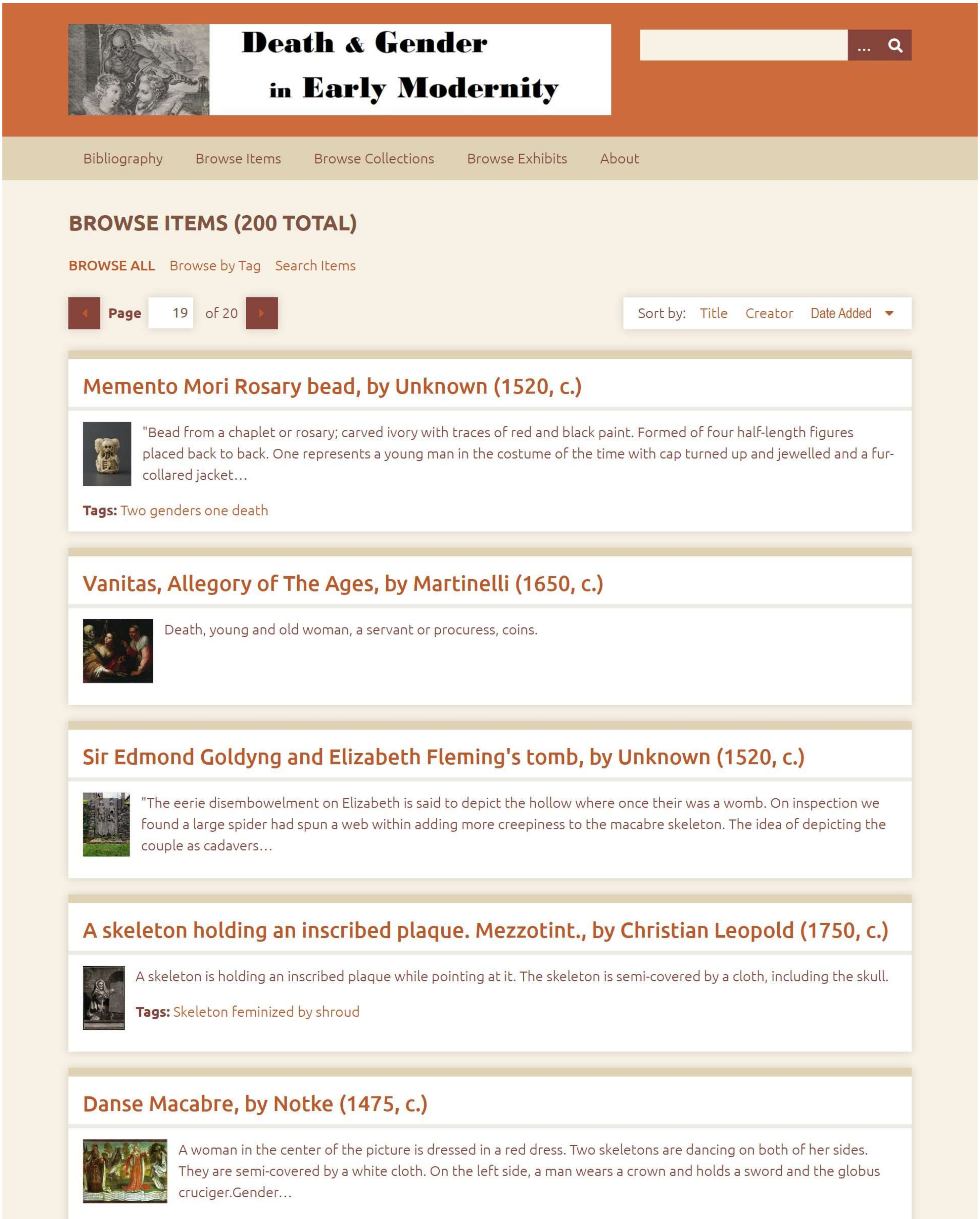
Output Formats

atom, dcmes-xml, json, omeka-xml, rss2



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Memento Mori Rosary bead, by Unknown (1520, c.)

"Bead from a chaplet or rosary; carved ivory with traces of red and black paint. Formed of four half-length figures placed back to back. One represents a young man in the costume of the time with cap turned up and jewelled and a fur-collared jacket…

Tags: Two genders one death

Vanitas, Allegory of The Ages, by Martinelli (1650, c.)

Death, young and old woman, a servant or procuress, coins.

Sir Edmond Goldyng and Elizabeth Fleming's tomb, by Unknown (1520, c.)

"The eerie disembowelment on Elizabeth is said to depict the hollow where once their was a womb. On inspection we found a large spider had spun a web within adding more creepiness to the macabre skeleton. The idea of depicting the couple as cadavers…

A skeleton holding an inscribed plaque. Mezzotint., by Christian Leopold (1750, c.)

A skeleton is holding an inscribed plaque while pointing at it. The skeleton is semi-covered by a cloth, including the skull.

Tags: Skeleton feminized by shroud

Danse Macabre, by Notke (1475, c.)

A woman in the center of the picture is dressed in a red dress. Two skeletons are dancing on both of her sides. They are semi-covered by a white cloth. On the left side, a man wears a crown and holds a sword and the globus cruciger.Gender…

Tags: Skeleton feminized by shroud

Death dance as seen in the laudable city of Basel, by Merian I (printed by) (1621)

Original title: Todten-Tanz, wie derselbe in der löblichen Stadt Basel zu sehen ist ("Death dance as seen in the laudable city of Basel")."Death and the Empress; after Holbein the Younger; Death at left holding the right hand of the Empress at right;…

A struggle conversation between death and natural life, by Wandereisen (printed by) (1538)

Original title: Ein Kampfgesprech zwischen dem Todt und dem Natürlichen Leben ("A struggle conversation between death and natural life")."Death; holding a scythe, standing to right; an hourglass on a tree stump at right; the body of two men on the…

Death and the Maiden, by Beham (1547)

A nude woman is being held by a skeleton with hair and wings. The skeleton is holding the woman by her hands. Gender perspective: The angel of Death may be interpreted as a male since it is taller than the woman and its left arm is noticeably…

The Duke, by Holbein the Younger (1538)

"Death comes to the duke in the guise of a woman - wearing a bonnet. Behind the duke is a flag draped coffin on a stretcher — the same coffin that stands behind the nobleman in Holbein's great dance of death. The horror is painted in the Duke's face;…

Death to The Nobleman, by Anonymous (1455, c.)

Text translated:"Representation between two text blocks: above four-line salutation of death to the nobleman, below the nobleman's complaint. The illustration shows Death with two hanging breasts and an apron around the loin, who has put his right…

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Output Formats

atom, dcmes-xml, json, omeka-xml, rss2

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The Three Living and the Three Dead, by Madonna Master (attributed) (1310, c.)

"Three living princes, on the left, encounter three corpses, on the right. Below is a Middle French poem describing the encounter." (Description from the British Library Catalogue of Illuminated Manuscripts…

Tags: Skeleton feminized by shroud

Life and death, by Unknown (1790, c.)

"A woman, standing, divided vertically into two, the right side showing her in life, the left side showing her after her death, as a skeleton. The right side shows the pleasures of life: red ribbons in her powdered hair, jewellery, a bouquet in her…

Rosary Terminal Bead with Lovers and Death's Head, by Unknown (1500, c.)

"A string of beads is used as a memory aid in the recitation of the rosary, a multipart devotion to the Virgin. Here, the striking terminal bead announces the constant proximity of death by joining a skull to the pair of vivacious lovers. Such an…

Tags: Two genders one death

Vanitas Still Life, by van Kessel the Elder (1665, c.)

This painting portrays a skull surrounded by flowers, bubbles, and some insects. Some accent gold pieces, like a golden tiara, are also present in the painting.

Navigation to Heaven or Cartujo Charter, by Carreras (publisher) (1701)

These images appear on different sides of a single sheet of paper. The woman with the lower part of her body portrayed as a skeleton (second image) appears on a side of the paper. When folded over, one can see the same woman, and the half skeleton is…

Vanitas bust of a lady with a crown of flowers on a ledge, by Ykens (1688)

This vanitas plays with the confusion of naturalia and artificialia, deconstructing the markers of femininity alluded to the image. This is a fragment of an elegant woman presented as an object, a bizarre statue that emphasizes her breasts, which…

The Gentleman and Death, by Camprobín (1670, c.)

A woman on the left partially covers her face with a veil. Her eye and part of her right hand are not covered by the veil. The rest of her body is portrayed as a skeleton. A man on the right looks at her while holding his hat.Several traditions are…

Tomb of Alice de la Pole, Duchess of Suffolk, at St. Mary's Church, Ewelme (UK), by Unknown (1475, c.)

Tomb of Alice de la Pole, Duchess of Suffolk, at St. Mary's Church, Ewelme, Oxfordshire. The tomb has two sections: in the top section (left image) the duchess is lying fully dressed with a crown. In the bottom section (right image), the skeleton of…

Disputacioun Betwyx the Body and Wormes, by Unknown Miniaturist (1460, c.)

"This colored pen drawing presents a monument known as atransi tomb which gives two views of the body of the deceased. In this case in the compartment above the woman is beautifully dressed, reclining with her hands folded in prayer, and further…

A young couple and Death, by Goltzius (1600, c.)

Gender perspective: A single image of Death in the form of a skeleton threatens the two lovers. The skeleton's skull is covered and has long hair, normally female attributes, while playing the violin, normally a male attribute, like the man with the…

Tags: Two genders one death

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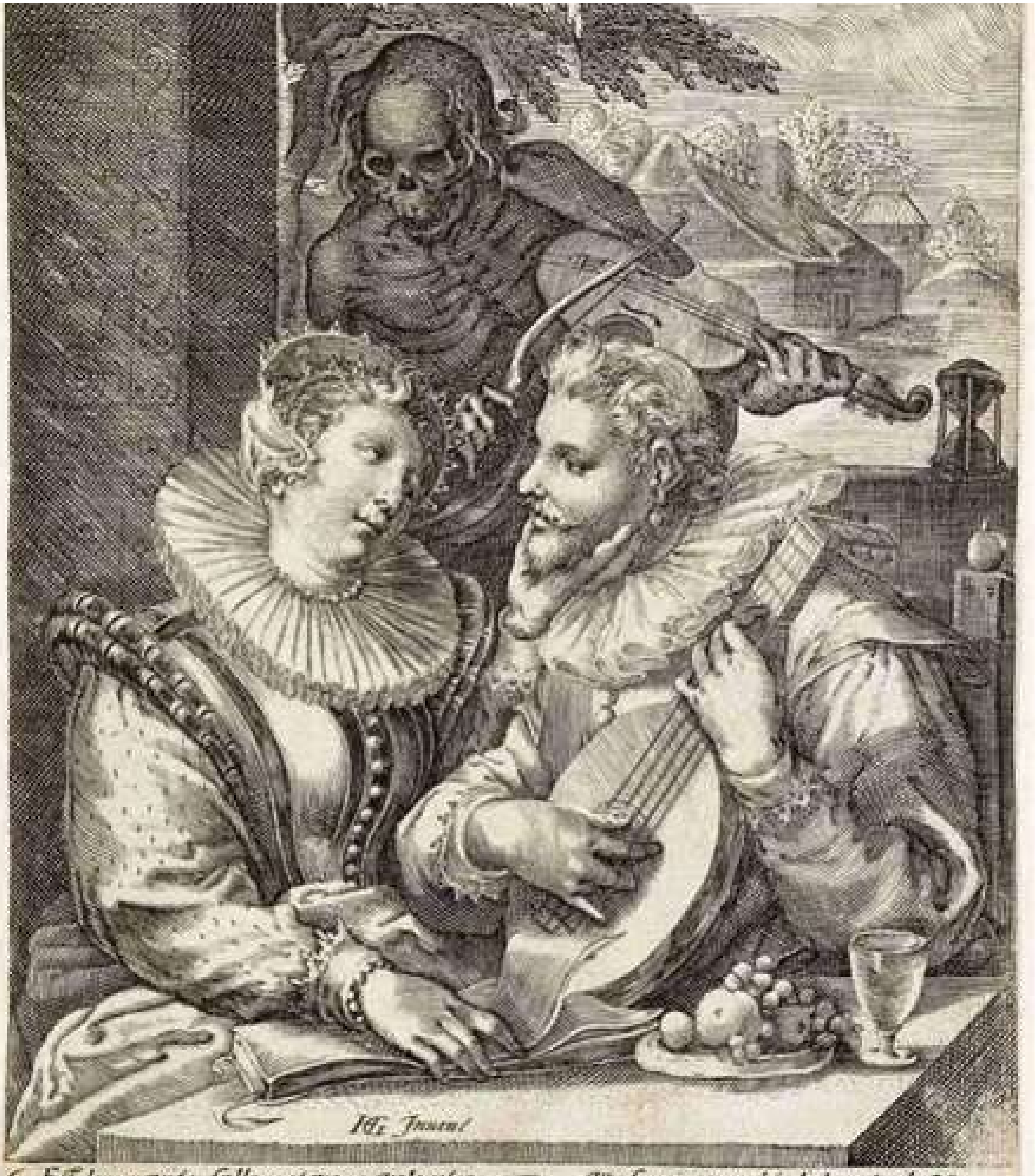

Est huius vitę fallax et vana voluptas.
Mors inopina brevi, et quam quovis tempore [illegible]
C. Schonęus.

Wy syn in vreucht dickmael ghesetten
de doot [illegible] [illegible] den op [illegible]

normally a male attribute, like the man with the lute in the image. The skeleton is placed between the two living characters, as if threatening the two at the same time.

Creator

Goltzius, Hendrik (1558-1617)

Source

Found on artnet.com
http://www.artnet.com/artists/hendrik-goltzius/a-young-couple-and-death-bpbgYPy9a0b5M7ZYREvNyA2 (http://www.artnet.com/artists/hendrik-goltzius/a-young-couple-and-death-bpbgYPy9a0b5M7ZYREvNyA2)

Date

1600, c.

Format

Engraving.
Dimensions: 14.6 × 11.6 cm

Item Relations

Item: Back to back with Death, by several authors (1500, c.) (/omeka/items/show/217) Is related to This Item

Tags

Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Goltzius, Hendrik (1558-1617), “A young couple and Death, by Goltzius (1600, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/1.

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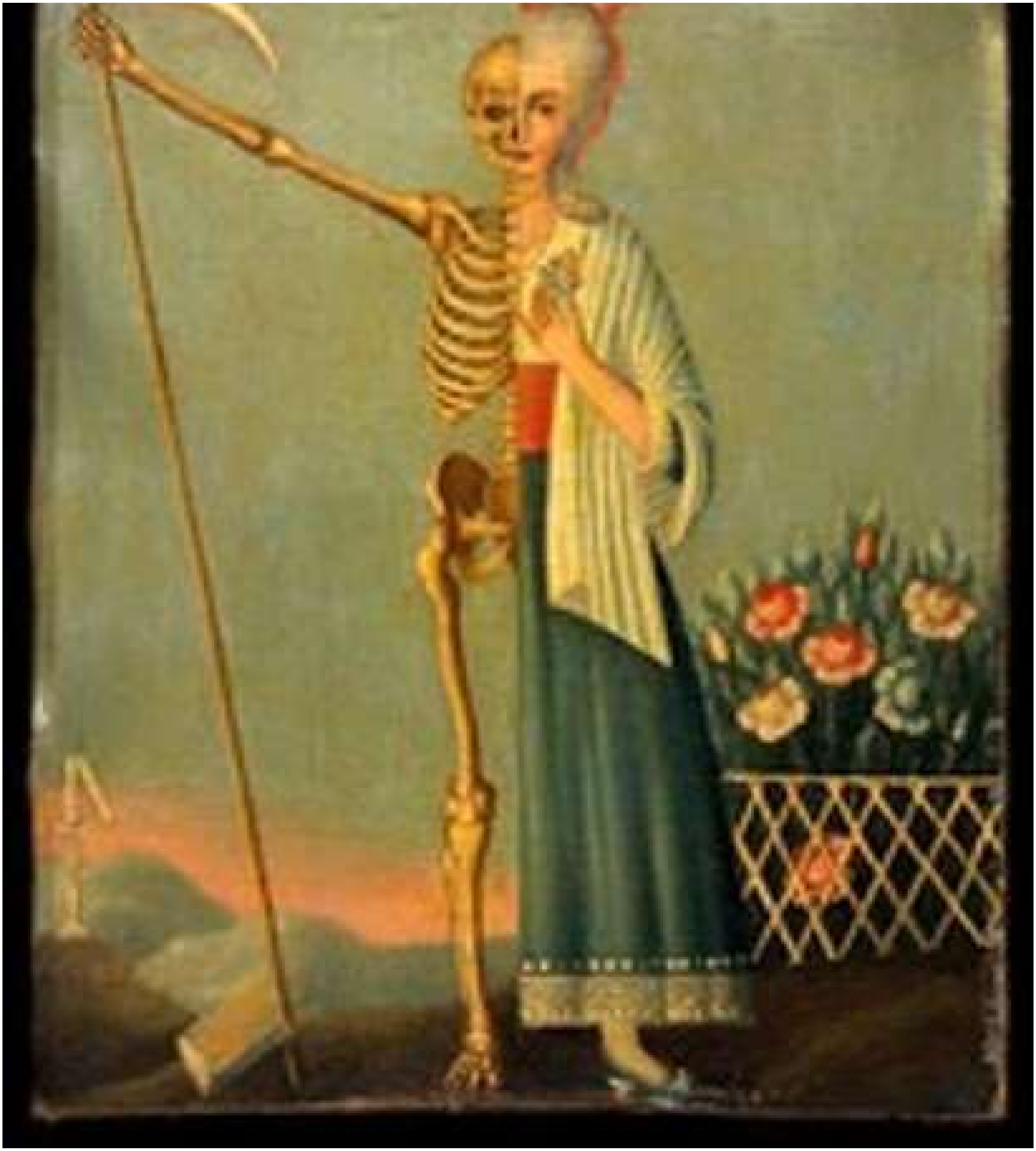

(/omeka/files/show/13)

Title

Life and death, by Unknown (1790, c.)

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Creator

Unknown, possibly Austrian or German artist

Source

Wellcome Library:
https://search.wellcomelibrary.org/iii/encore/record/C__Rb1202875;jsessionid=B9CD7A827E8B3222C3CD274299D5B54F?lang=eng#__ga=2.211593173.1366502811.1594404625-1133108862.1594404625 (https://search.wellcomelibrary.org/iii/encore/record/C__Rb1202875;jsessionid=B9CD7A827E8B3222C3CD274299D5B54F?lang=eng#__ga=2.211593173.1366502811.1594404625-1133108862.1594404625)

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Library number: 45063i
System number: .b12028757

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https://wellcomecollection.org/works/d536cfes (https://wellcomecollection.org/works/d536cfes)

Archived in :
https://web.archive.org/web/20200629194129/https://wellcomecollection.org/works/d536cfes (https://web.archive.org/web/20200629194129/https://wellcomecollection.org/works/d536cfes)

Date

1790, c.

Format

Oil on canvas.
Dimensions: 41.5 × 35.5 cm

Item Relations

This item has no relations.

Citation

Unknown, possibly Austrian or German artist, “Life and death, by Unknown (1790, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/10.

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Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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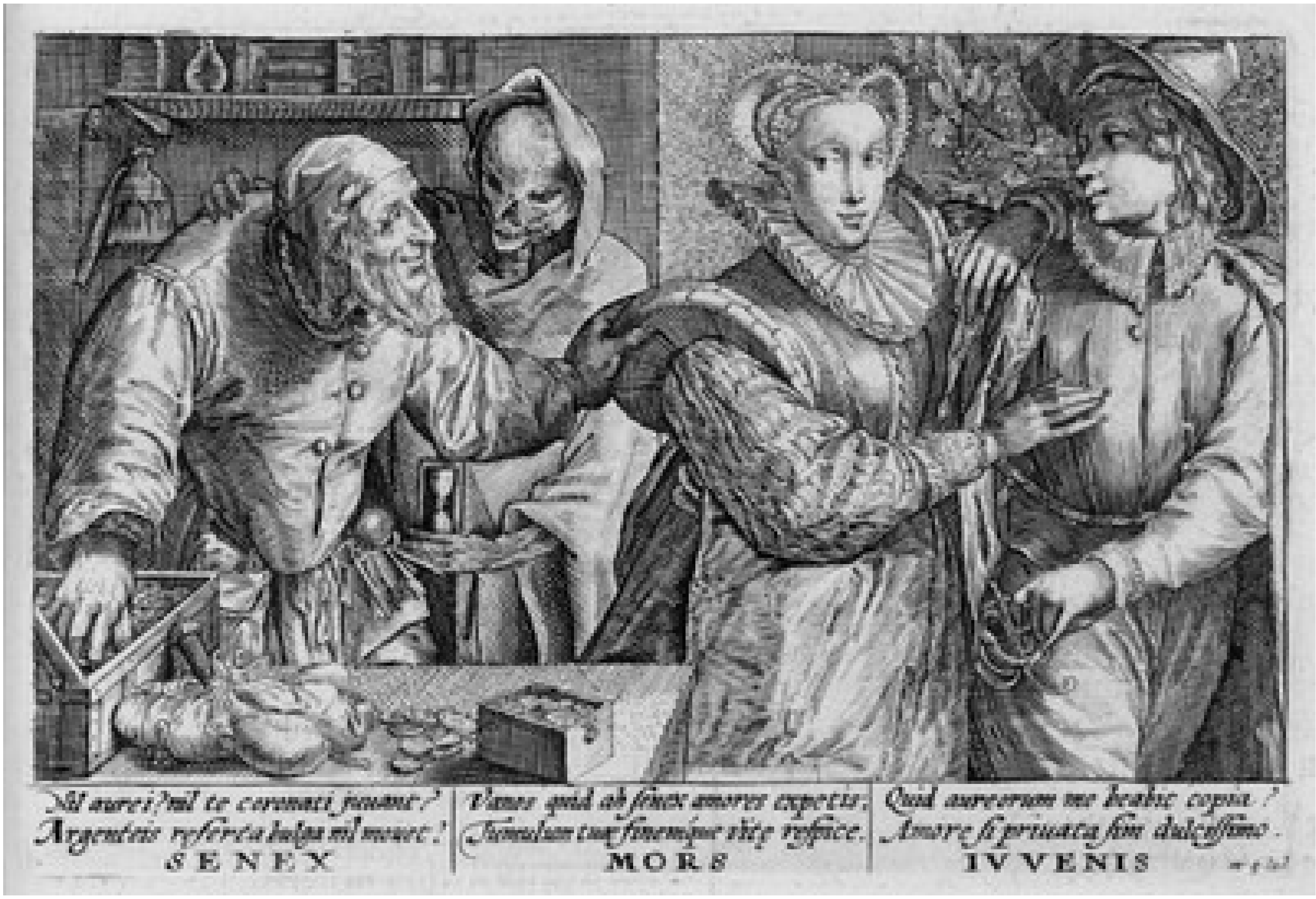
Trying to bribe death as a procuress, by Anonymous (1617)


Nil auri? nil te coronati juvant?
Argenteis referta bulga nil movet?
SENEX
Vanos quid ab senex amores expetis?
Tumulum tua finemque vitae respice.
MORS
Quid aureorum me beabit copia?
Amore si privata sim dulcissimo.
IVVENIS

[(/omeka/files/show/152)](/omeka/files/show/152)

Title

Trying to bribe death as a procuress, by Anonymous (1617)

Description

"An old man, with one hand in a money-box, grips the shoulder of a young woman who rests her arm on the shoulder of a young man; Death rests his hand on the shoulder of the old man." (Description from Emblematica Online - Resources for Emblem Studies, http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=18&emblemid=nj1617041&bookid=huygens.knaw.nl_3Aemitx_3Anj1617 (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=18&emblemid=nj1617041&bookid=huygens.knaw.nl_3Aemitx_3Anj1617))

Death about to deprive men and women of the pleasures of sex that money can buy.

Creator

Anonymous (Unknown)

Source

https://emblems.hum.uu.nl/nj1617041.html (https://emblems.hum.uu.nl/nj1617041.html)

Archived in:
https://web.archive.org/web/20201003210611/https://emblems.hum.uu.nl/nj1617041.html (https://web.archive.org/web/20201003210611/https://emblems.hum.uu.nl/nj1617041.html)

Date

1617

Format

Emblem.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

Skeleton feminized by shroud (/omeka/items/browse?tags=Skeleton+feminized+by+shroud)

Citation

Anonymous (Unknown), “Trying to bribe death as a procuress, by Anonymous (1617),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/100.

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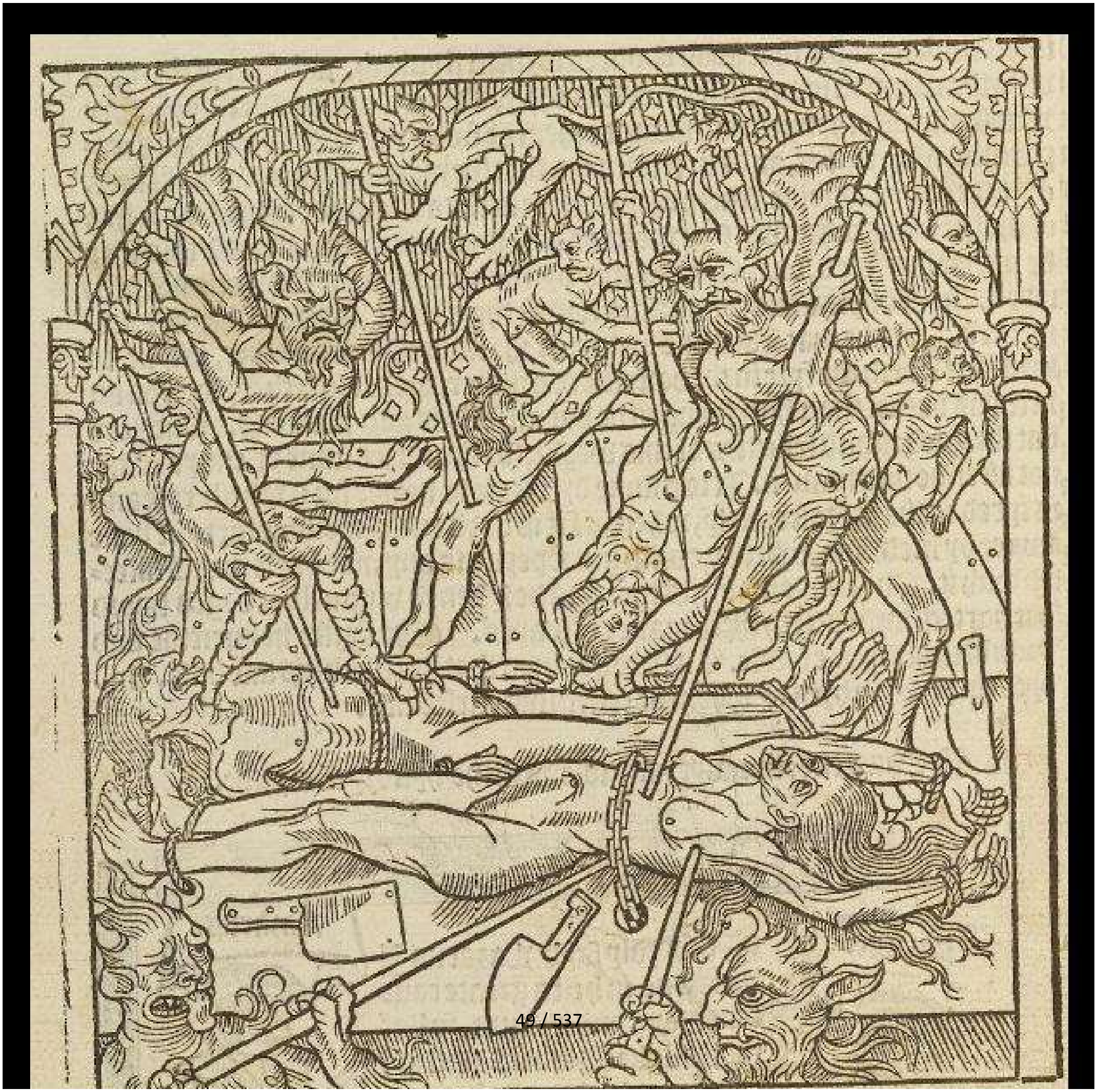
Souls Chained and Tormented in Hell, by Anonymous (1556)



Description

This illustration shows men and women's souls being chained and tormented by different creatures in hell. The punishment is equal for both sexes. These appear in the center of the image as symmetrically inversed, their genitals being the center point. In hell, the flesh is kept as a means to inflict pain and punishment, as this is, in turn, the origin of their sins. However, no specific punishments are shown for men or women.

Creator

Anonymous (Unknown)

Source

Image in *Kalender of Shepherdes* (1556) by Anonymous. Found in Wikimedia Commons: https://commons.wikimedia.org/wiki/File:Souls_Chained_and_Tormented_in_Hell.JPG (https://commons.wikimedia.org/wiki/File:Souls_Chained_and_Tormented_in_Hell.JPG)

Archived in:
https://web.archive.org/web/20201003213754/https://commons.wikimedia.org/wiki/File:Souls_Chained_and_Tormented_in_Hell.JPG (https://web.archive.org/web/20201003213754/https://commons.wikimedia.org/wiki/File:Souls_Chained_and_Tormented_in_Hell.JPG)

Date

1556

Format

Illustration.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

Equal punishment in for men and women (/omeka/items/browse?tags=Equal+punishment+in+for+men+and+women)

Citation

Anonymous (Unknown), “Souls Chained and Tormented in Hell, by Anonymous (1556),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/101.

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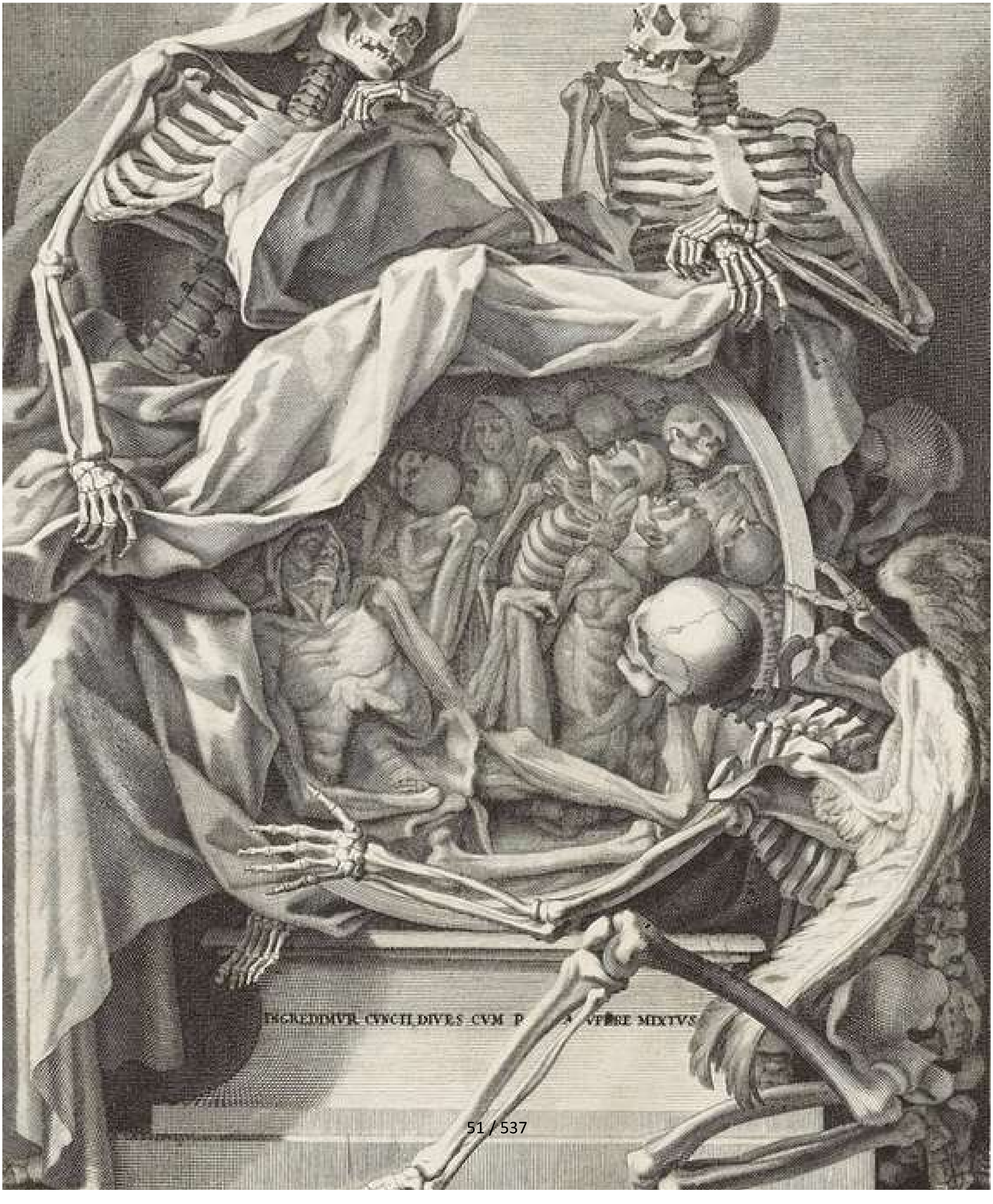
INGREDIMVR CVNCTI DIVES CVM P AVPERE MIXTVS

Title

Two skeletons on a pedestal, by Anonymous Italian artist (1750, c.)

Description

"The inscription on the pedestal could be roughly translated as: 'We all have to die, the rich mingled with the poor'. This anonymous and very rare print has an oddly humorous side. As they reveal a stone *tondo* carved with dead bodies, the winged skeleton in the front kneels down in admiration in front of this monument of Death, while the other two skeletons are leaning onto it, seemingly in pleasant conversation. Their attitude is that of two gentlemen cracking a joke at the bar or casually chatting at a gallery opening." (Description from Christie's webpage, https://onlineonly.christies.com/s/death-desire-prints-collection-giancarlo-beltrame/memento-mori-ingredimvr-cvncti-dives-cvm-pavpere-mixtvs-6/34681#lot-details-image-carousel (https://onlineonly.christies.com/s/death-desire-prints-collection-giancarlo-beltrame/memento-mori-ingredimvr-cvncti-dives-cvm-pavpere-mixtvs-6/34681#lot-details-image-carousel))

However, the two skeletons can be both men and women, since there are no clear gender traits on either. The inscription discusses individuals of different social classes mingling but it does not discuss individuals of different genders mingling.

Creator

Anonymous Italian artist (Unknown)

Source

Memento mori ('INGREDIMVR CVNCTI, DIVES CVM PAVPERE MIXTVS'), by Anonymous Italian artist (c. 1750).
Found in Death and Desire: Prints from the Collection of Giancarlo Beltrame, Christie's webpage:
https://onlineonly.christies.com/s/death-desire-prints-collection-giancarlo-beltrame/memento-mori-ingredimvr-cvncti-dives-cvm-pavpere-mixtvs-6/34681#lot-details-image-carousel (https://onlineonly.christies.com/s/death-desire-prints-collection-giancarlo-beltrame/memento-mori-ingredimvr-cvncti-dives-cvm-pavpere-mixtvs-6/34681#lot-details-image-carousel)

Archived in:
https://web.archive.org/web/20201003223959/https://onlineonly.christies.com/s/death-desire-prints-collection-giancarlo-beltrame/memento-mori-ingredimvr-cvncti-dives-cvm-pavpere-mixtvs-6/34681 (https://web.archive.org/web/20201003223959/https://onlineonly.christies.com/s/death-desire-prints-collection-giancarlo-beltrame/memento-mori-ingredimvr-cvncti-dives-cvm-pavpere-mixtvs-6/34681)

Date

1750, c.

Format

Etching with engraving on laid paper.
Dimensions: 45.7 × 35.8 cm

Item Relations

This item has no relations.

Tags

Skeleton feminized by shroud (/omeka/items/browse?tags=Skeleton+feminized+by+shroud)

Citation

Anonymous Italian artist (Unknown), “Two skeletons on a pedestal, by Anonymous Italian artist (1750, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/102.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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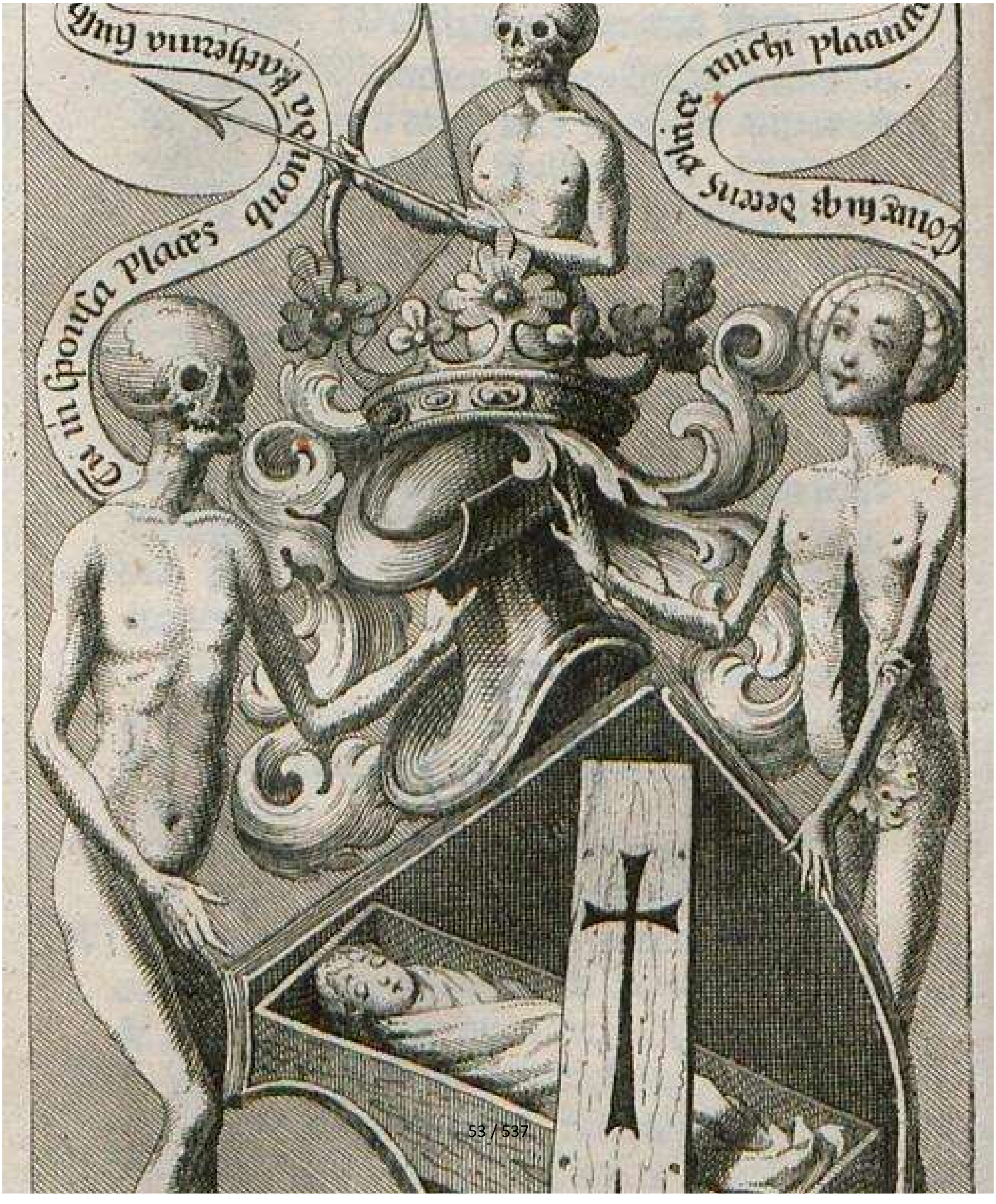
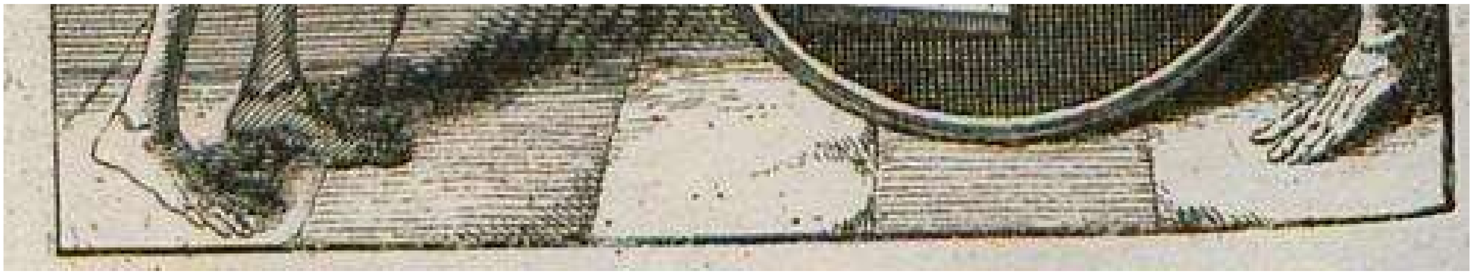

Et in sponsa Plaæs quibus Katherina Sugh
Coniux hic decens placet michi placuit


[(/omeka/files/show/155)](/omeka/files/show/155)

Title

Vado Mori, by Steinhauer (1744)

Description

The image represents a coat of arms and in its center a child inside a coffin. Two dead people appear on each side of the coat of arms and although visible gender differences appear between them, the child lacks any gender trait. The dead woman on the right is represented with flesh which could be an allusion to beauty and the open belly can be an allusion to death in childbirth or putrefaction.

Creator

Steinhauer, Antonius (Unknown)

Source

Vado Mori Das ist: Bereitschaft zum Tod, Oder Der Weg alles Fleisches, Durch eine ordentliche Todten-Procession (Vado Mori That is: readiness for death, or the path of all flesh, through a proper procession of the dead), by Steinhauer, Antonius (1744). Printer: Wagner, Martin. Straßburg; Augsburg; Oberammergau: Wagner.
URN: urn:nbn:de:gbv:3:1-433639-p0004-9
Found in the library at the University Universitäts- und Landesbibliothek Sachsen-Anhalt, (Germany)
http://digitale.bibliothek.uni-halle.de/vd18/content/pageview/5728418 (http://digitale.bibliothek.uni-halle.de/vd18/content/pageview/5728418)

Archivado en:
https://web.archive.org/web/20201003230724/http://digitale.bibliothek.uni-halle.de/vd18/content/pageview/5728418 (https://web.archive.org/web/20201003230724/http://digitale.bibliothek.uni-halle.de/vd18/content/pageview/5728418)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=vado-mori (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=vado-mori)

Archived in:
https://web.archive.org/web/20201003225606/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=vado-mori (https://web.archive.org/web/20201003225606/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=vado-mori)

Date

1744

Format

Illustration.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Steinhauer, Antonius (Unknown), "Vado Mori, by Steinhauer (1744)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/103.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

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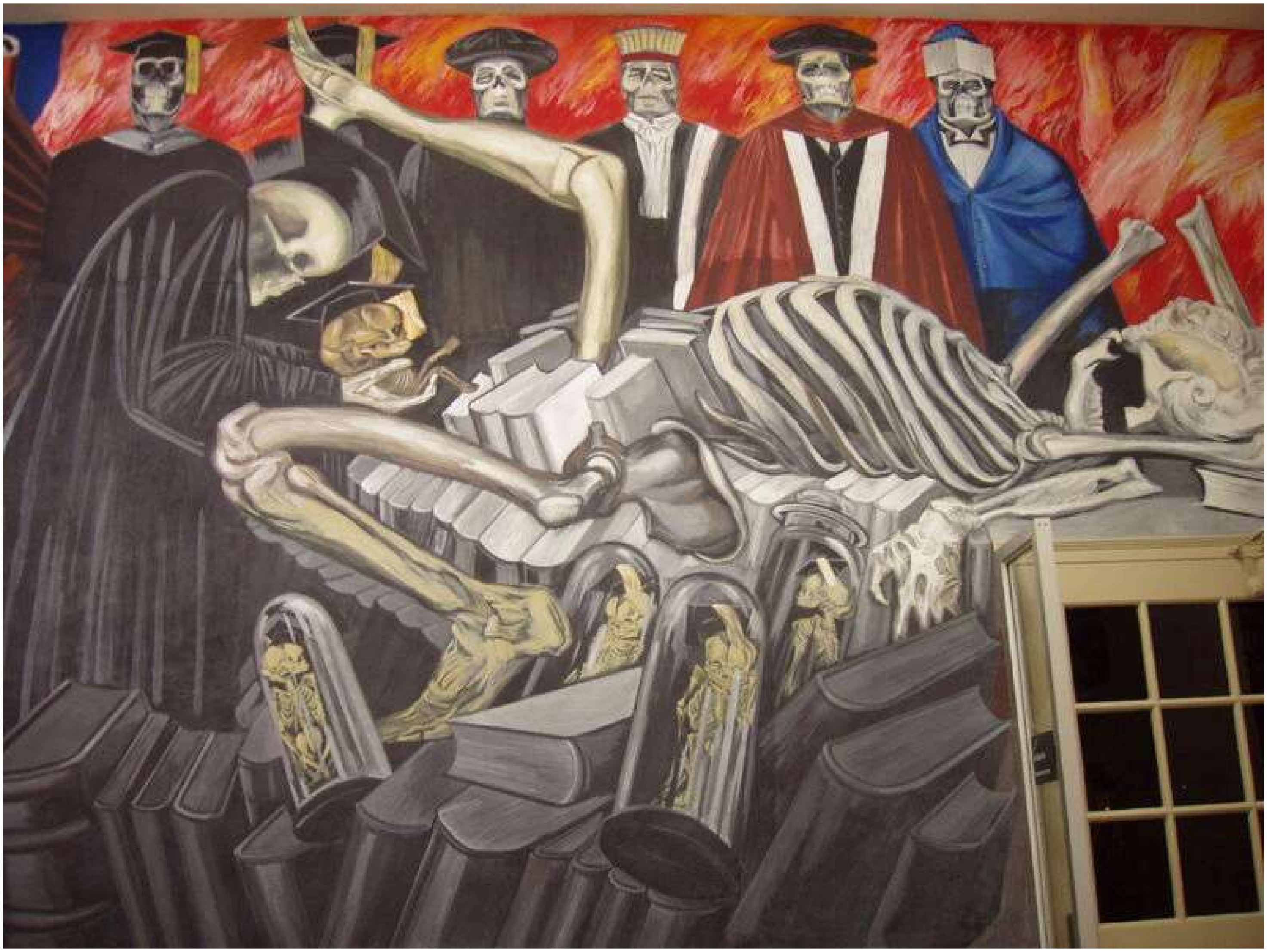
Gods of the Modern World, by Orozco (1932)



[(/omeka/files/show/156)](/omeka/files/show/156)

Title

Gods of the Modern World, by Orozco (1932)

Description

Although this is a modern mural, it represents an image of traditional and older authority in the form of men with academic positions versus a woman in the act of giving birth. All of these are depicted as skeletons, including the babies. Despite so, genders are clearly separated based on their function.

Creator

Orozco, José Clemente (1883-1949)

Wikimedia Commons:
https://en.wikipedia.org/wiki/File:Orozco_-_Dartmouth_b.JPG (https://en.wikipedia.org/wiki/File:Orozco_-_Dartmouth_b.JPG)

Archived in:
https://web.archive.org/web/20151104135805/https://en.wikipedia.org/wiki/File:Orozco_-_Dartmouth_b.JPG (https://web.archive.org/web/20151104135805/https://en.wikipedia.org/wiki/File:Orozco_-_Dartmouth_b.JPG)

Date

1932

Format

Mural.
Dimensions: Unknown

Item Relations

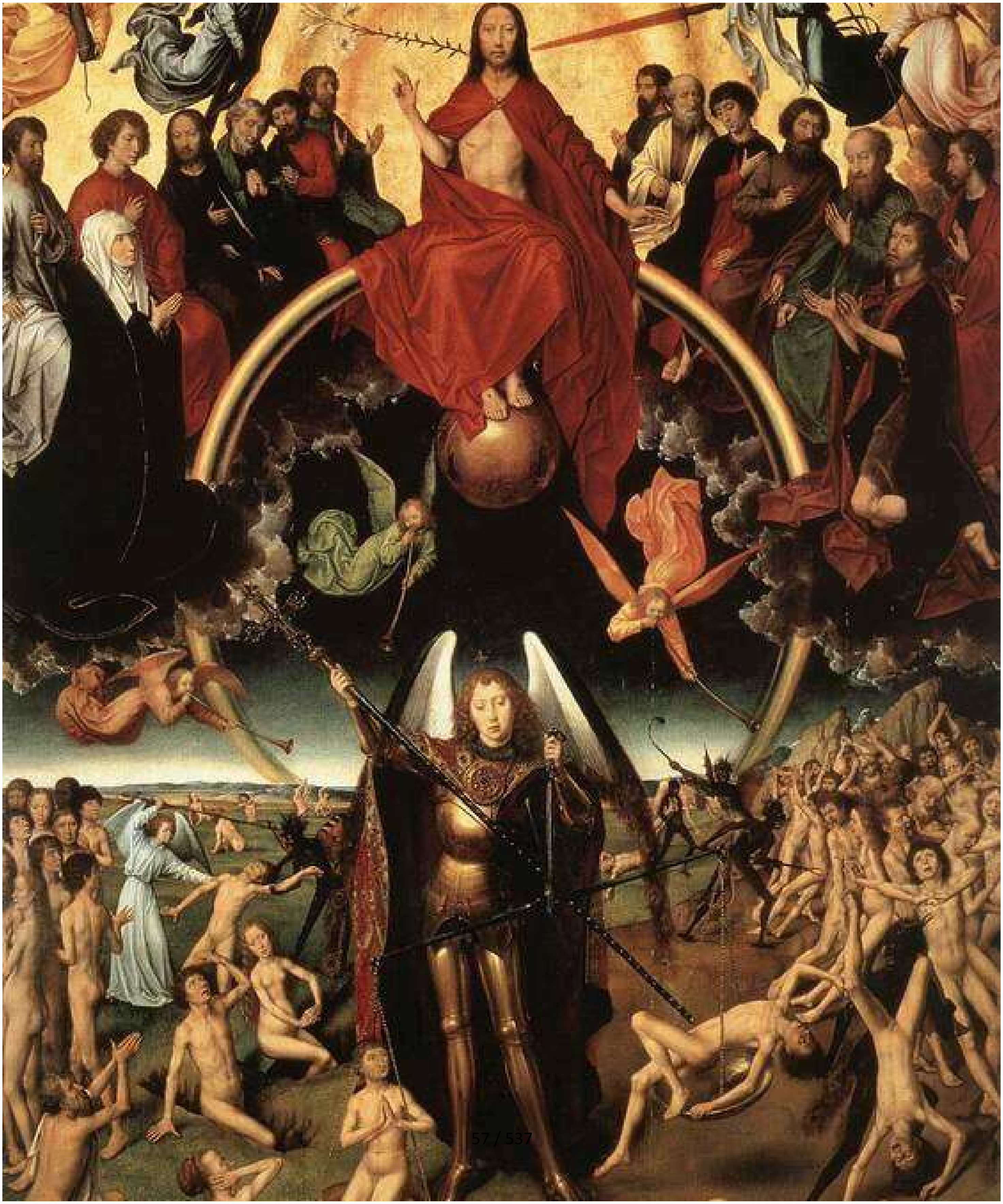
This item has no relations.

Citation

Orozco, José Clemente (1883-1949), "Gods of the Modern World, by Orozco (1932)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/104.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



[(/omeka/files/show/157)](/omeka/files/show/157)

Title

The Last Judgment, by Memling (1470, c.)

Description

The painting depicts the day of the final judgment. Christ is at the center, whereas the top half of the painting represents heaven and the bottom half represents the earth.

In the bottom half of the painting, the artist portrays a desexualized nudity: men and women, many still young, are shown naked without any signs of shame or sexual allure. Their bodies are still clearly sexually differentiated but all possibility of sexual interest or pleasure is gone, both for those going to heaven and for those going to hell. This desexualization is especially shocking because most of the resurrected bodies are presented as young and attractive.

Creator

Memling, Hans (c. 1433-1494)

Source

National Museum in Gdańsk, Poland
http://www.mng.gda.pl/tryptyk/ (http://www.mng.gda.pl/tryptyk/)

Archived in:
https://web.archive.org/web/20200331135536/http://www.mng.gda.pl/tryptyk/ (https://web.archive.org/web/20200331135536/http://www.mng.gda.pl/tryptyk/)

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:MemlingJudgmentCentre.jpg (https://commons.wikimedia.org/wiki/File:MemlingJudgmentCentre.jpg)

Archived in:
https://web.archive.org/web/20190615032055/https://commons.wikimedia.org/wiki/File:MemlingJudgmentCentre.jpg
(https://web.archive.org/web/20190615032055/https://commons.wikimedia.org/wiki/File:MemlingJudgmentCentre.jpg)

Date

1470, c.

Format

Oil on panel.
Dimensions: 242 × 180.8 cm

Item Relations

This item has no relations.

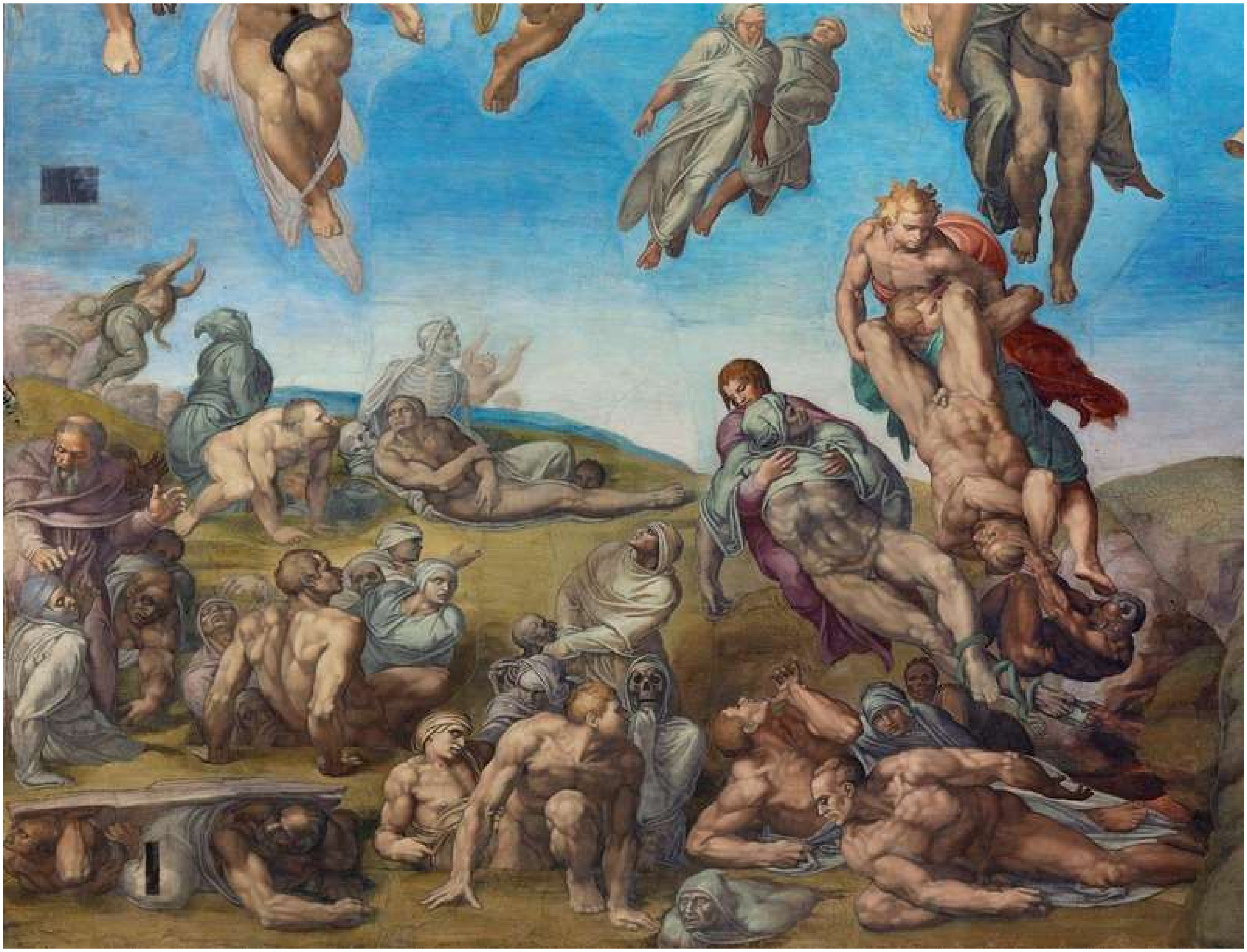
Citation

Memling, Hans (c. 1433-1494), “The Last Judgment, by Memling (1470, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/105.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

The Last Judgment, by Michelangelo (1541)



(/omeka/files/show/158)

Title

The Last Judgment, by Michelangelo (1541)

Description

Michelangelo's fresco depicts the day of the last judgment. Particularly in this section of the fresco, we find that both men and women are portrayed using common clothing, namely a shroud, after death. The artist also portrays desexualized nudity in both heaven and hell.

Creator

di Lodovico Buonarroti Simoni, Michelangelo (1475-1564)

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Michelangelo,_giudizio_universale,_dettagli_35.jpg (https://commons.wikimedia.org/wiki/File:Michelangelo,_giudizio_universale,_dettagli_35.jpg)

Archived in:
https://web.archive.org/web/20150507213556/https://commons.wikimedia.org/wiki/File:Michelangelo,_giudizio_universale,_dettagli_35.jpg (https://web.archive.org/web/20150507213556/https://commons.wikimedia.org/wiki/File:Michelangelo,_giudizio_universale,_dettagli_35.jpg)

Date

1541

Format

Fresco.
Dimensions: 1370 × 1200 cm

Item Relations

This item has no relations.

Citation

di Lodovico Buonarroti Simoni, Michelangelo (1475-1564), “The Last Judgment, by Michelangelo (1541),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/106.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

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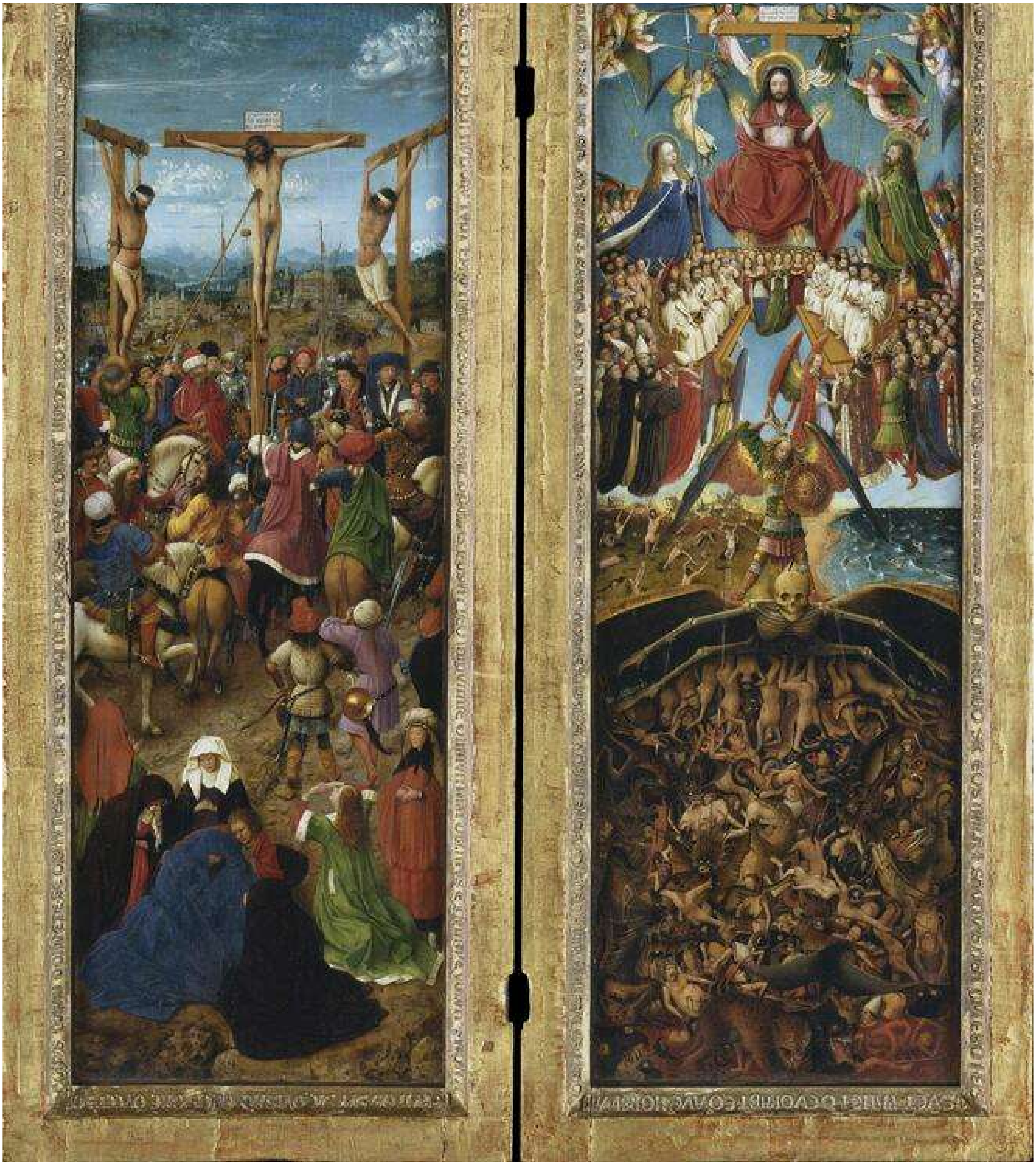

(/omeka/files/show/159)

Title

The Crucifixion; The Last Judgment, by van Eyck (1440, c.)

Creator

van Eyck, Jan (c. 1390-1441)

Source

The Metropolitan Museum of Art, New York, the USA.
https://www.metmuseum.org/art/collection/search/110000722 (https://www.metmuseum.org/art/collection/search/110000722)

Archived in:
https://web.archive.org/web/20200103101844/https://www.metmuseum.org/art/collection/search/110000722 (https://web.archive.org/web/20200103101844/https://www.metmuseum.org/art/collection/search/110000722)

Accession Number: 33.92ab

Wikimedia Commons:
https://en.wikipedia.org/wiki/Crucifixion_and_Last_Judgement_diptych (https://en.wikipedia.org/wiki/Crucifixion_and_Last_Judgement_diptych)

Archived in:
https://web.archive.org/web/20200505135202/https://en.wikipedia.org/wiki/Crucifixion_and_Last_Judgement_diptych (https://web.archive.org/web/20200505135202/https://en.wikipedia.org/wiki/Crucifixion_and_Last_Judgement_diptych)

Date

1440, c.

Format

Oil on canvas, transferred from wood.
Dimensions: 56.5 × 19.7 cm

Item Relations

This item has no relations.

Tags

Nakedness in earth clothed in heaven (/omeka/items/browse?tags=Nakedness+in+earth+clothed+in+heaven)

Citation

van Eyck, Jan (c. 1390-1441), “The Crucifixion; The Last Judgment, by van Eyck (1440, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/107.

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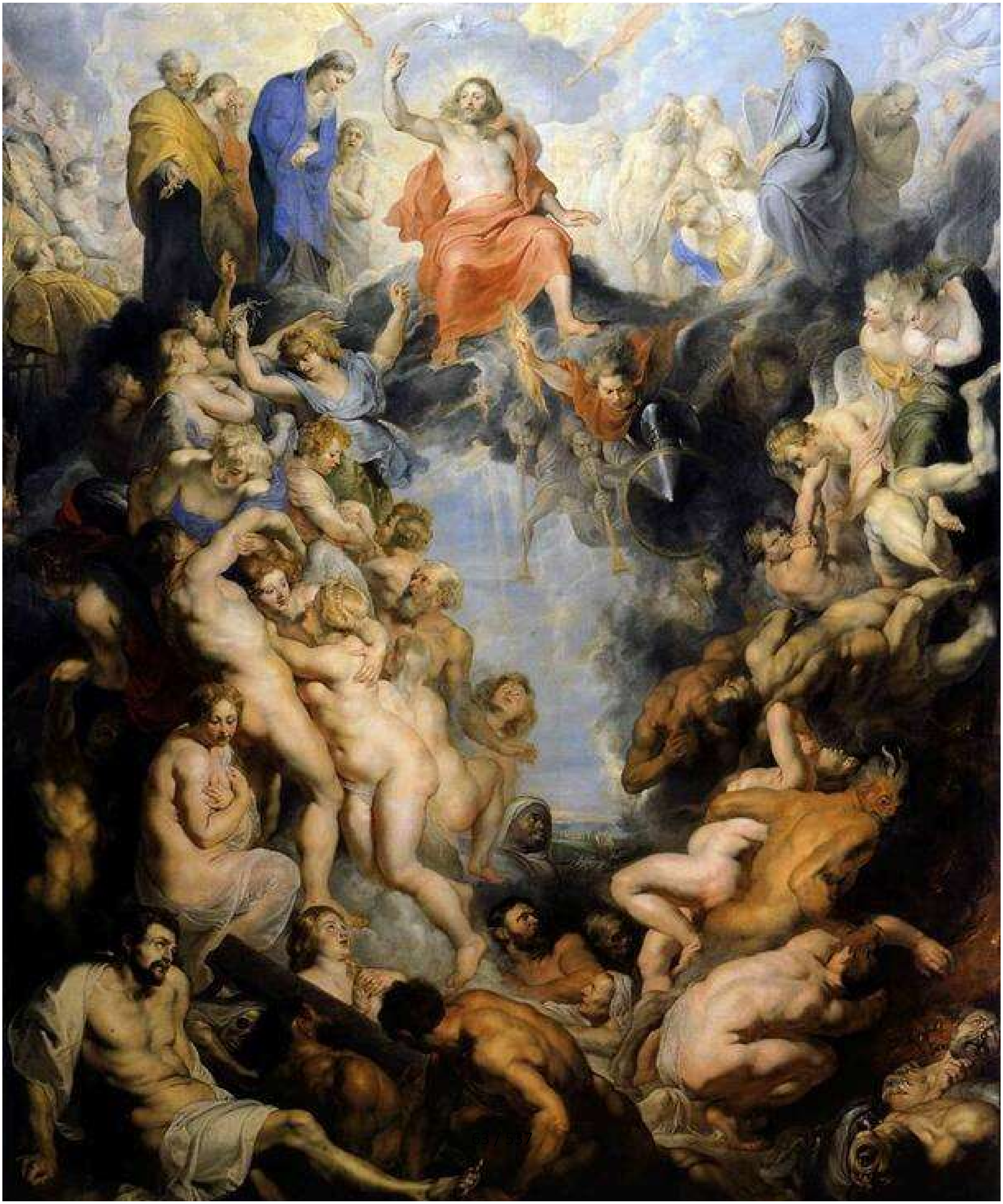


Description

Original title: Das Große Jüngste Gericht ("The Great Last Judgment").

Rubens depicts Judgment day in this painting. We can see Christ represented in the center top section of the painting. This top half of the painting represents heaven, whereas the bottom half represents the earth. Similar to van Eyck's depiction of the last judgment (The Crucifixion; The Last Judgment, by van Eyck (1440, c.) (http://deathandgender.celpyc.org/items/show/107)), Rubens represents nakedness on earth after resurrection but not in heaven. This painting also has a relatively rare image of a female character covering her breasts as if out of modesty or shame, after resurrection.

Creator

Rubens, Peter Paul (1577-1640)

Source

The Alte Pinakothek museum, Munich, Germany
https://www.sammlung.pinakothek.de/en/artwork/Dj4mkQbL5A/peter-paul-rubens/das-grosse-juengste-gericht (https://www.sammlung.pinakothek.de/en/artwork/Dj4mkQbL5A/peter-paul-rubens/das-grosse-juengste-gericht)

Archived in:
https://web.archive.org/web/20201030163227/https://www.sammlung.pinakothek.de/en/artwork/Dj4mkQbL5A/peter-paul-rubens/das-grosse-juengste-gericht (https://web.archive.org/web/20201030163227/https://www.sammlung.pinakothek.de/en/artwork/Dj4mkQbL5A/peter-paul-rubens/das-grosse-juengste-gericht)

Inventory number: 890

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Peter_Paul_Rubens_-_The_Last_Judgement_-_WGA20225.jpg (https://commons.wikimedia.org/wiki/File:Peter_Paul_Rubens_-_The_Last_Judgement_-_WGA20225.jpg)

Archived in:
https://web.archive.org/web/20190616110538/https://commons.wikimedia.org/wiki/File:Peter_Paul_Rubens_-_The_Last_Judgement_-_WGA20225.jpg (https://web.archive.org/web/20190616110538/https://commons.wikimedia.org/wiki/File:Peter_Paul_Rubens_-_The_Last_Judgement_-_WGA20225.jpg)

Date

1617

Format

Oil on canvas.
Dimensions: 608,5 × 463,5 cm

Item Relations

This item has no relations.

Tags

Nakedness in earth clothed in heaven (/omeka/items/browse?tags=Nakedness+in+earth+clothed+in+heaven)

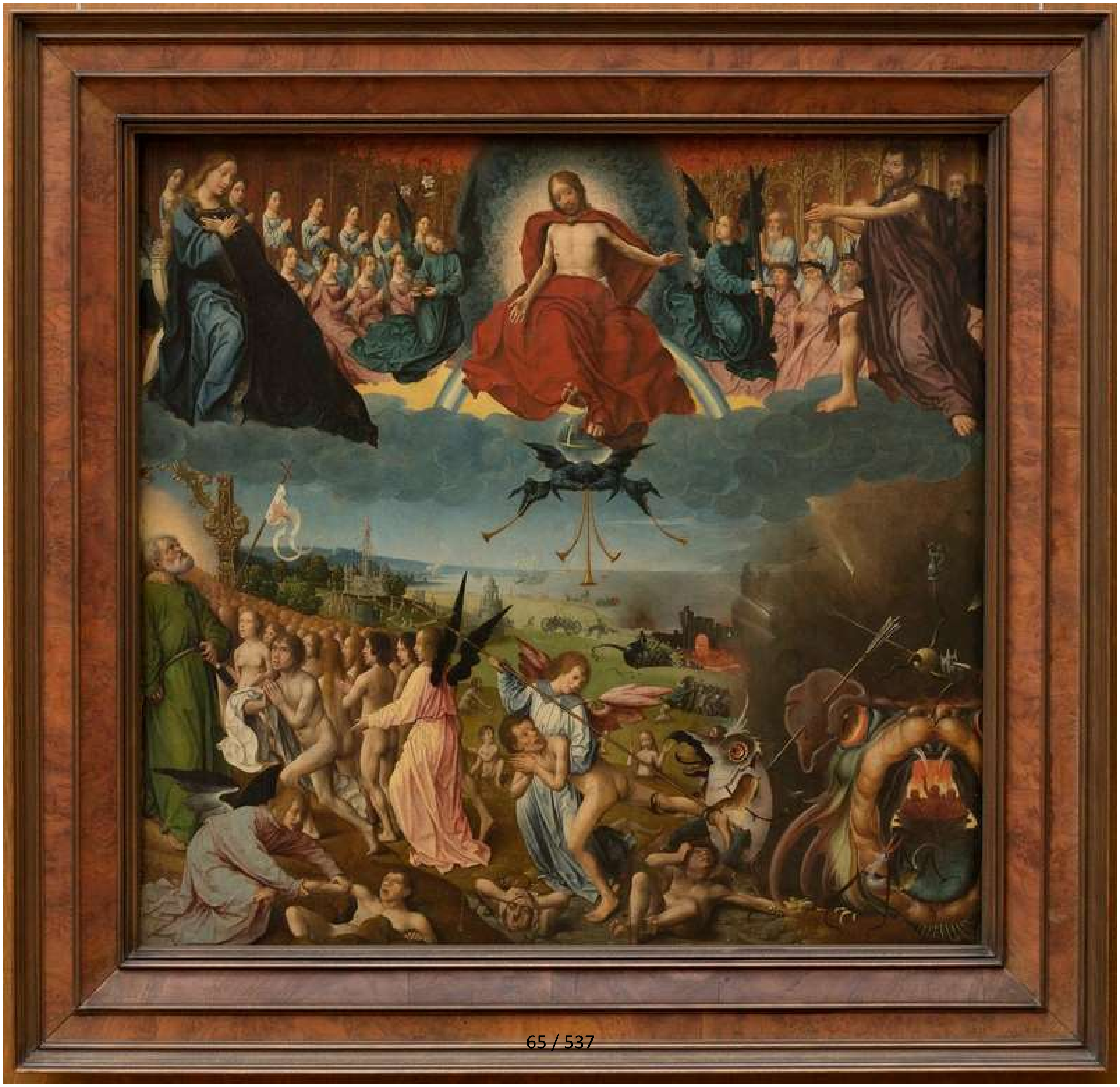
Citation

Rubens, Peter Paul (1577-1640), “The Great Last Judgment, by Rubens (1617),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/108.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

The Last Judgment, by Provost (1525, c.)



[(/omeka/files/show/161)](/omeka/files/show/161)

Creator

Provost, Jan (c. 1465-1532)

Source

Detroit Institute of Arts, Detroit, the USA
https://www.dia.org/art/collection/object/last-judgment-57842 (https://www.dia.org/art/collection/object/last-judgment-57842)

Archived in:
https://web.archive.org/web/20201209131215/https://www.dia.org/art/collection/object/last-judgment-57842 (https://web.archive.org/web/20201209131215/https://www.dia.org/art/collection/object/last-judgment-57842)

Accession Number: 89.35

Date

1525, c.

Format

Oil on oak panel.
Dimensions: 57.8 × 60.6 cm

Item Relations

This item has no relations.

Tags

Nakedness in earth clothed in heaven (/omeka/items/browse?tags=Nakedness+in+earth+clothed+in+heaven)

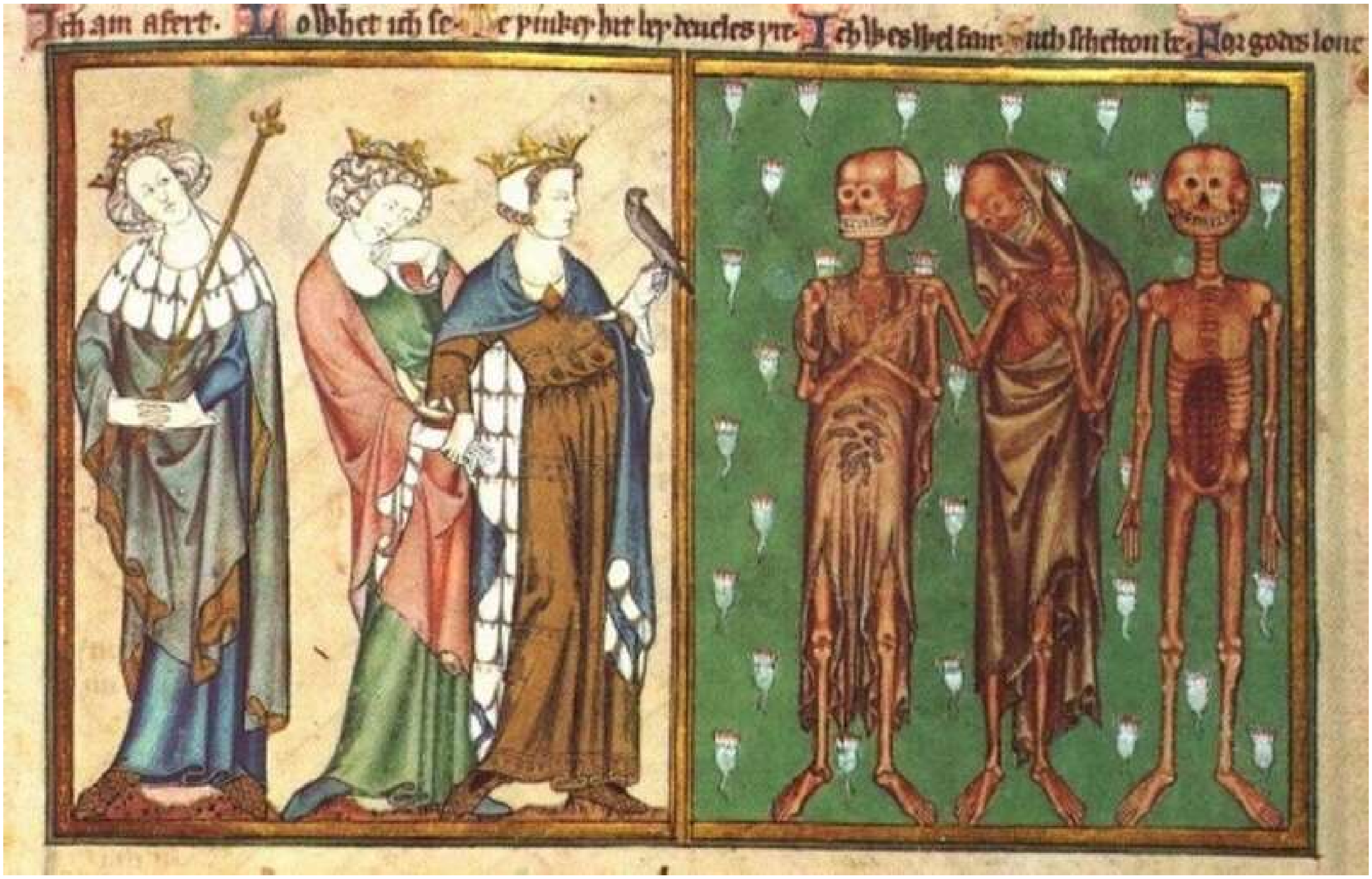
Citation

Provost, Jan (c. 1465-1532), “The Last Judgment, by Provost (1525, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/109.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

The Three Living and the Three Dead, by Madonna Master (attributed) (1310, c.)



[(/omeka/files/show/14)](/omeka/files/show/14)

Title

The Three Living and the Three Dead, by Madonna Master (attributed) (1310, c.)

Description

"Three living princes, on the left, encounter three corpses, on the right. Below is a Middle French poem describing the encounter." (Description from the British Library Catalogue of Illuminated Manuscripts webpage, [http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=472 (http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=472)](http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=472), Archived in: [https://web.archive.org/web/20170518180400/http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=472 (https://web.archive.org/web/20170518180400/http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=472)](https://web.archive.org/web/20170518180400/http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=472))

Creator

Madonna Master (attributed to), (Unknown)

Source

British Library Catalogue of Illuminated Manuscripts, London, UK.
[http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=472 (http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=472)](http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=472)

https://web.archive.org/web/20190114121012/http://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=6458&CollID=20&NStart=83 (https://web.archive.org/web/20190114121012/http://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=6458&CollID=20&NStart=83)

Date

1310, c.

Format

Illustration.
Dimensions: 35 × 23 cm (miniatures approx. 29 ×19 cm)

Item Relations

This item has no relations.

Tags

Skeleton feminized by shroud (/omeka/items/browse?tags=Skeleton+feminized+by+shroud)

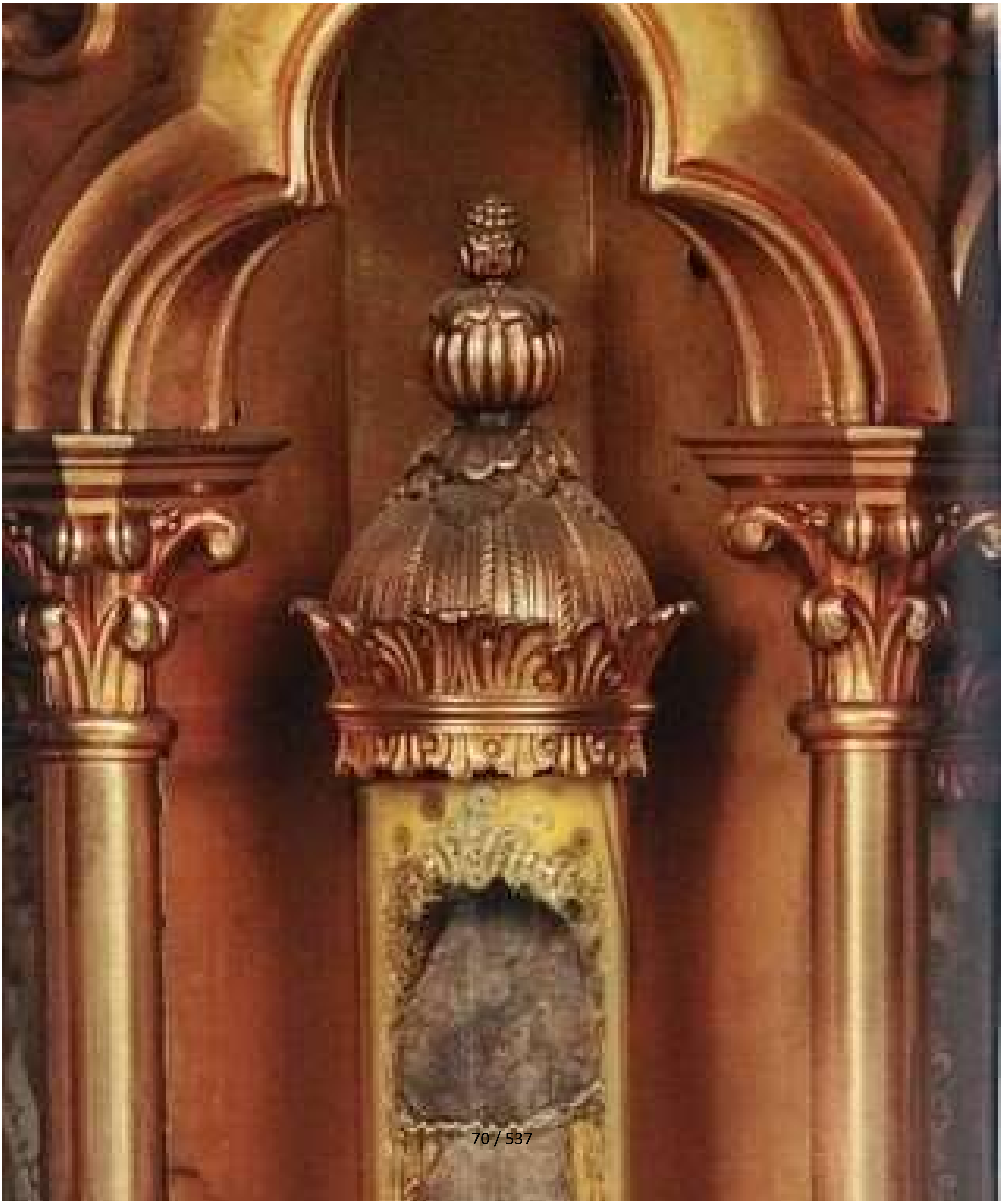
Citation

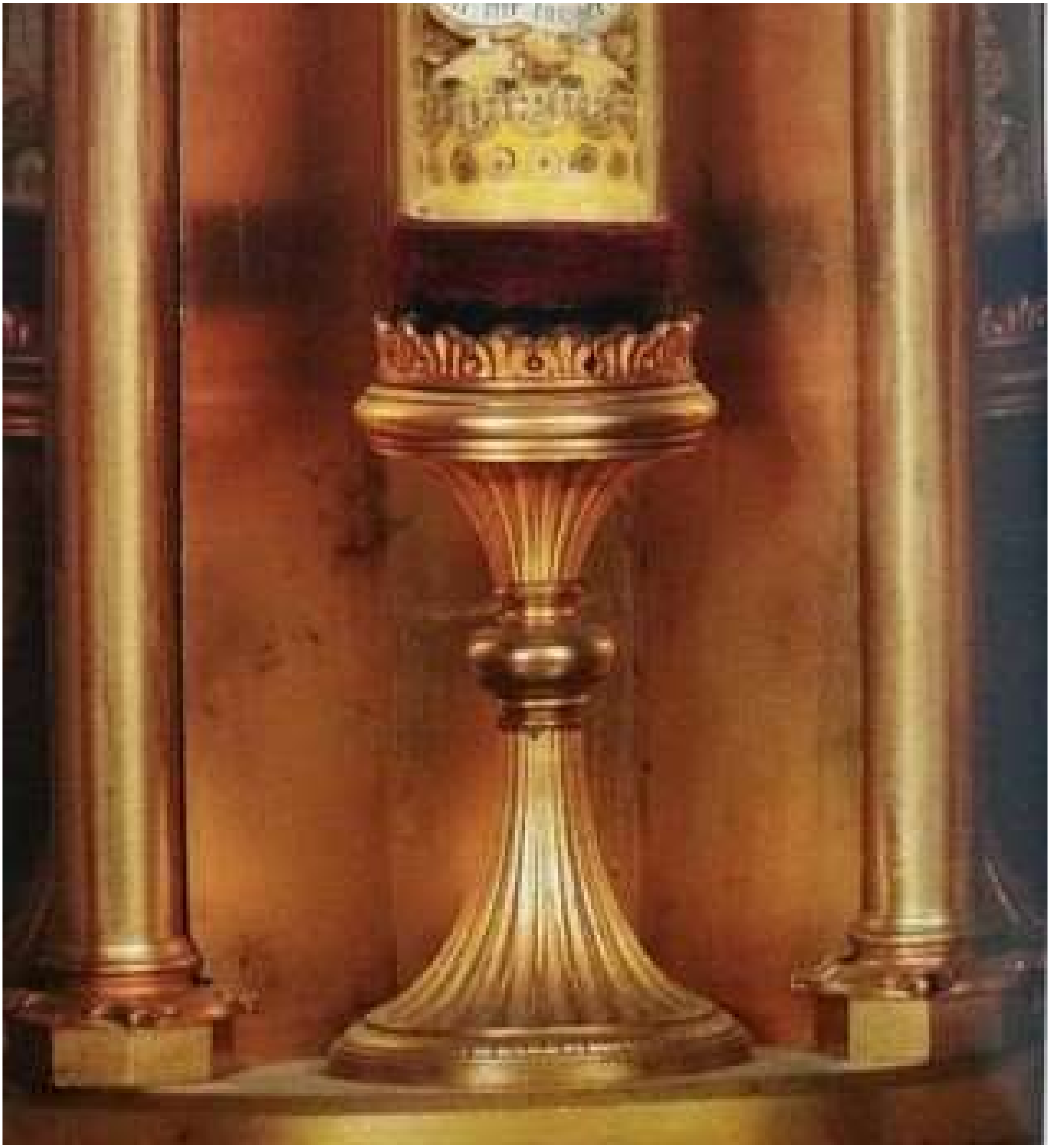
Madonna Master (attributed to), (Unknown), “The Three Living and the Three Dead, by Madonna Master (attributed) (1310, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/11.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

(/omeka/files/show/162)





(/omeka/files/show/163)

Title

Skull of Mary Magdalene, by Unknown (1860, c.)

Description

Source

The reliquaries containing the skull (first image) and the skin (second image) of Mary Magdalene are located in the crypt of the Basilique Sainte Marie Madeleine, in St. Maximin-la-Sainte-Baume, France.

Found in Magdalene Publishing webpage:
http://www.magdalenepublishing.org/skull-mary-magdalene/ (http://www.magdalenepublishing.org/skull-mary-magdalene/)

Archived in:
https://web.archive.org/web/20201101004237/http://www.magdalenepublishing.org/skull-mary-magdalene/ (https://web.archive.org/web/20201101004237/http://www.magdalenepublishing.org/skull-mary-magdalene/)

Date

1860, c.

Item Relations

This item has no relations.

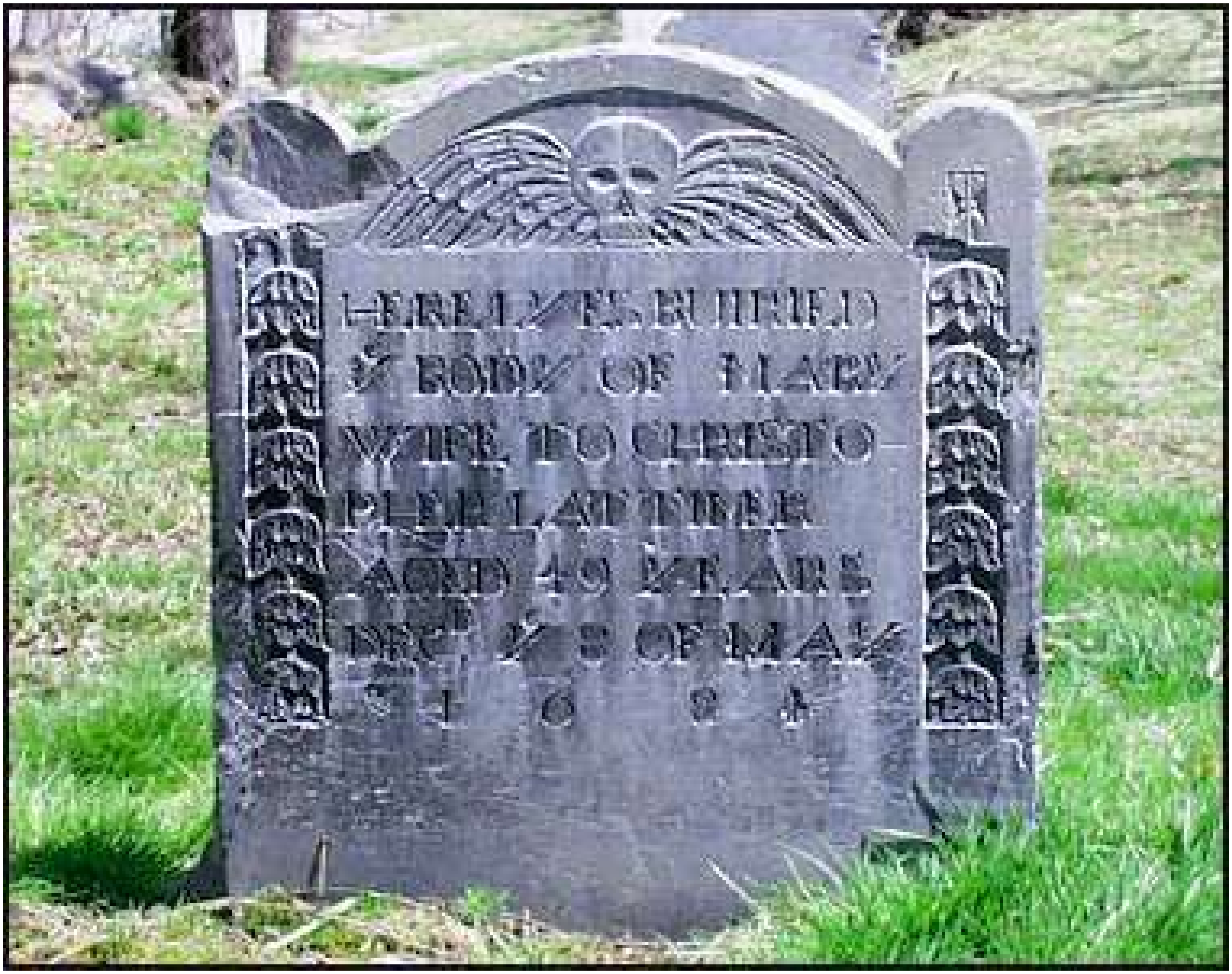
Citation

Unknown, “Skull of Mary Magdalene, by Unknown (1860, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/110.

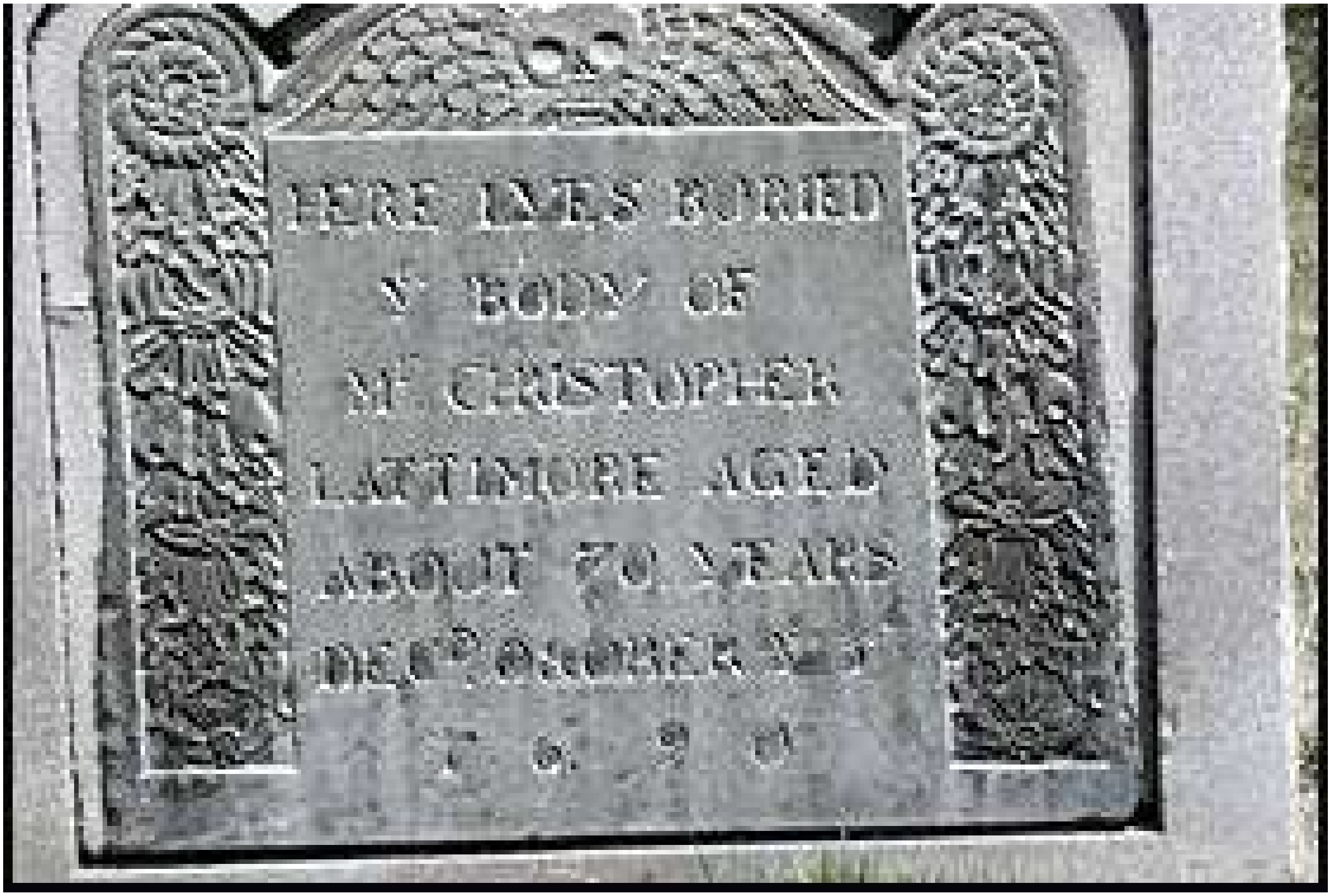
Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

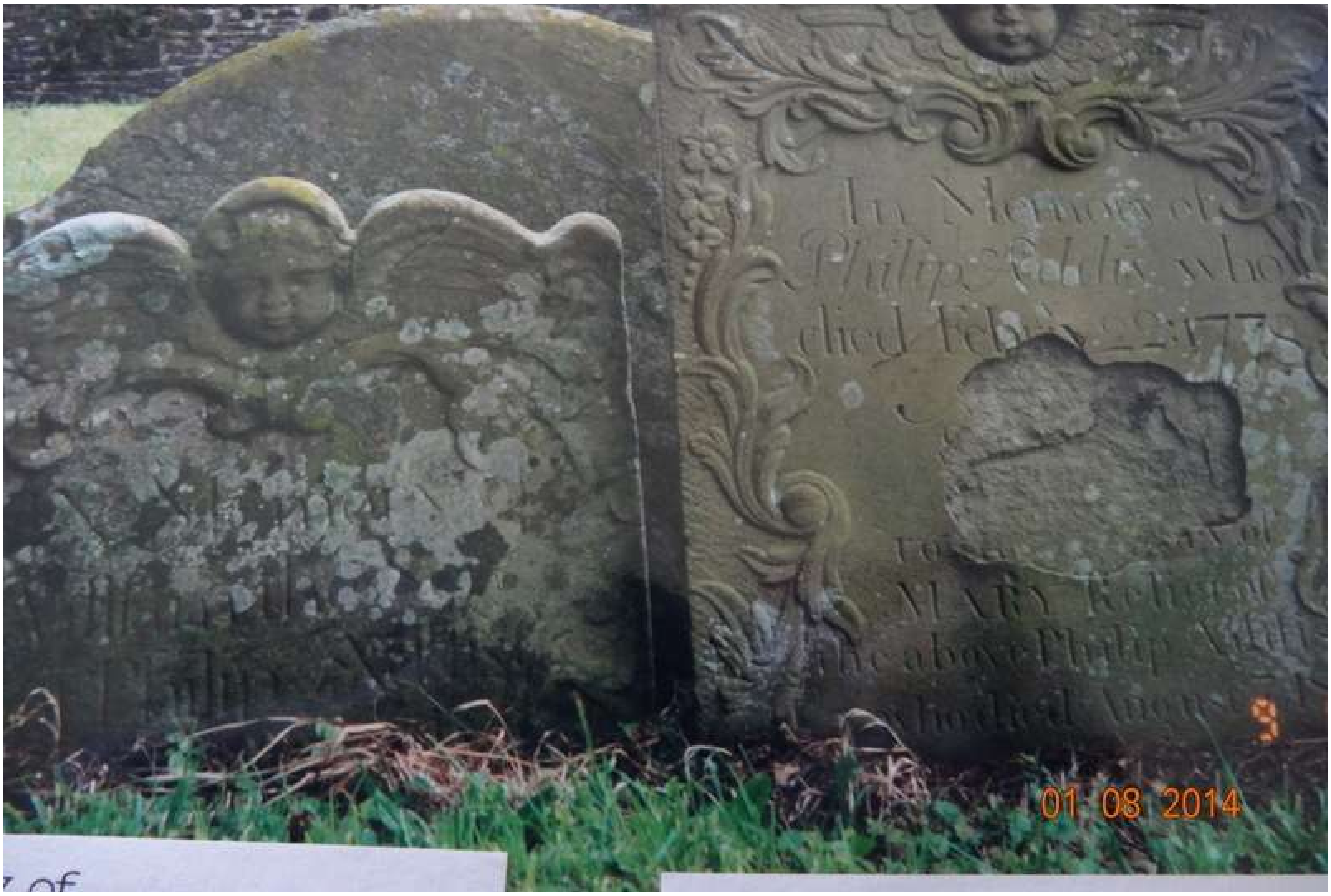
Undifferentiated souls with wings and skull on English tombstones, by Unknown (1700, c.)


HERE LYES BURIED
Y BODY OF MARY
WIFE TO CHRISTO-
PHER LATTIMER
AGED 49 YEARS
DEC Y 8 OF MAY
1 6 8 4

(/omeka/files/show/164)


HERE LYES BURIED
Ye BODY OF
Mr CHRISTOPHER
LATTIMORE AGED
ABOUT 70 YEARS
DECd OCTOBER Ye 5
1 6 9 0

(/omeka/files/show/165)


In Memory of
Philip Childs who
died Feby 22 177
MARY Relict of
the above Philip
who died August
01 08 2014

(/omeka/files/show/166)

Description

Images 1 and 2 are gravestones that belong to Mary Lattimer (1681) and Christopher Lattimore (1690) respectively, in Old Burial Hill, Marblehead.

In the first two gravestones, we can see a winged skull. This is the same representation for both genders and was a common symbol to use in New England's gravestones, termed as the "death's head" (see https://www.boston.gov/departments/parks-and-recreation/iconography-gravestones-burying-grounds (https://www.boston.gov/departments/parks-and-recreation/iconography-gravestones-burying-grounds) , Archived in: https://web.archive.org/web/20201101011013/https://www.boston.gov/departments/parks-and-recreation/iconography-gravestones-burying-grounds (https://web.archive.org/web/20201101011013/https://www.boston.gov/departments/parks-and-recreation/iconography-gravestones-burying-grounds)).

These gravestones represent a winged death, possibly originating from the exchange of arrows by mistake with Cupid (related to other images such as Death stealing Cupid's arrows, by Richer (1584) (http://deathandgender.celpyc.org/items/show/96)) although there seems to be no connection here.

Image 3 shows the gravestones of Susannah Addis nee Farlee (1742) and Phillip Ades-Addis (1724), in Little Birch, Herefordshire Unitary Authority, Herefordshire, England. Whereas image 4 shows the gravestone belonging to Margaret Adams (1767) in All Saints Churchyard, Westbere, City of Canterbury, Kent, England.

These British gravestones show winged cherubs in all graves regardless of the gender of the deceased. The fact that they are cherubs, which are generally male cupid-like children, is interesting because it is contradictory to the feminine image of the soul in some Latin countries (due to its grammatical gender).

Creator

Unknown

Source

Images 1 and 2: Gravestones in Old Burial Hill, Marblehead, Massachusetts, the United States.

Found in Old Burial Hill, Marblehead website http://www.oldburialhill.org/pond/pond_cluster_01a.html#lattimer (http://www.oldburialhill.org/pond/pond_cluster_01a.html#lattimer)

Archived in:
https://web.archive.org/web/20170324020132/http://www.oldburialhill.org/pond/pond_cluster_01a.html (https://web.archive.org/web/20170324020132/http://www.oldburialhill.org/pond/pond_cluster_01a.html)

Image 3: Gravestones of Susannah Addis nee Farlee (1742) on the left and Phillip Ades-Addis (1724) on the right, in Little Birch, Herefordshire Unitary Authority, Herefordshire, England.

Found in Find a grave website:
https://www.findagrave.com/memorial/118172763/susannah-addis_nee_farlee (https://www.findagrave.com/memorial/118172763/susannah-addis_nee_farlee)

https://www.findagrave.com/memorial/133676209/phillip-ades-addis (https://www.findagrave.com/memorial/133676209/phillip-ades-addis)

Archived in:
https://web.archive.org/web/20201105013253/https://www.findagrave.com/memorial/118172763/susannah-addis_nee_farlee (https://web.archive.org/web/20201105013253/https://www.findagrave.com/memorial/118172763/susannah-addis_nee_farlee)

https://web.archive.org/web/20201105013348/https://www.findagrave.com/memorial/133676209/phillip-ades-addis (https://web.archive.org/web/20201105013348/https://www.findagrave.com/memorial/133676209/phillip-ades-addis)

Image 4: Gravestone belonging to Margaret Adams (1767) in All Saints Churchyard, Westbere, City of Canterbury, Kent, England.

Found in Find a grave website:
https://www.findagrave.com/memorial/69989287/margaret-adams (https://www.findagrave.com/memorial/69989287/margaret-adams)

Archived in:
https://web.archive.org/web/20201105013929/https://www.findagrave.com/memorial/69989287/margaret-adams (https://web.archive.org/web/20201105013929/https://www.findagrave.com/memorial/69989287/margaret-adams)

Date

Image 1: 1681
Image 2: 1690
Image 3: 1742 and 1724
Image 4: 1767

Item Relations

This item has no relations.

Citation

Unknown, “Undifferentiated souls with wings and skull on English tombstones, by Unknown (1700, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/111.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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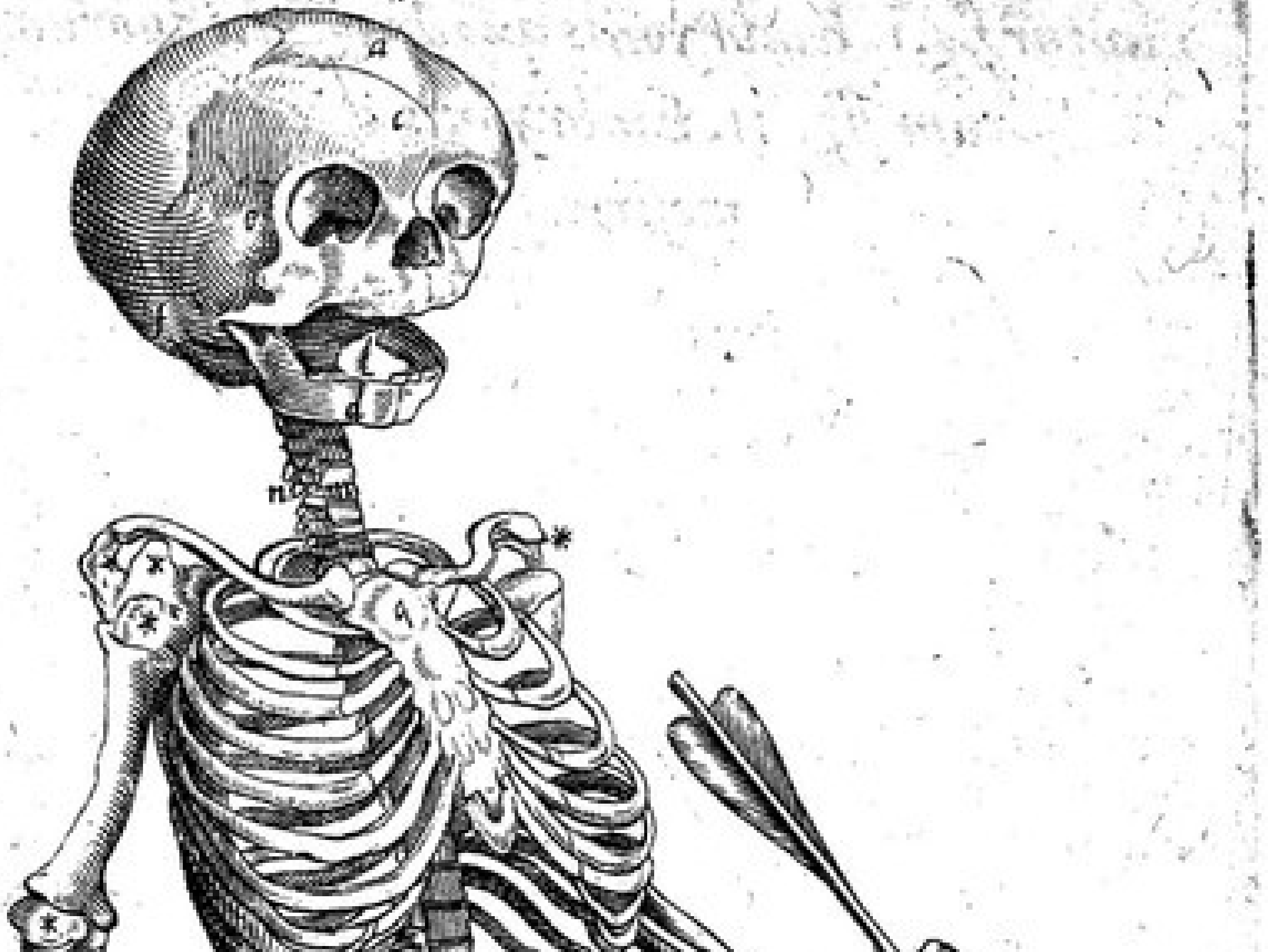
FIG. III.



[(/omeka/files/show/168)](/omeka/files/show/168)

Title

Newborn child, by Bauhin (1605)

Description

This illustration represents a newborn child. The description in Latin reads "Ossium et cartilaginum pueri recenter nati constructio", indicating that the child is male. The gender of the newborn is marked by the allusion of the bow to cupid.

Creator

Bauhin, Caspar (1560-1624)

Source

Illustration in *Theatrum anatomicum* by Bauhin (1605). Tab. V, Fig. III., p. 1297
https://search.wellcomelibrary.org/iii/encore/record/C__Rb3046561?lang=eng#_ga=2.80875671.1677977047.1604874107-1074542390.1604531651

(https://search.wellcomelibrary.org/iii/encore/record/C__Rb3046561?lang=eng#_ga=2.80875671.1677977047.1604874107-1074542390.1604531651) System number: b30465618

Wellcome Collection:
https://wellcomecollection.org/works/y2smet8e/images?id=ht6w4yry (https://wellcomecollection.org/works/y2smet8e/images?id=ht6w4yry)

Archived in:
https://web.archive.org/web/20201108222542if_/https://wellcomecollection.org/works/y2smet8e/images?id=ht6w4yry
(https://web.archive.org/web/20201108222542if_/https://wellcomecollection.org/works/y2smet8e/images?id=ht6w4yry)

Date

1605

Format

Illustration.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Bauhin, Caspar (1560-1624), “Newborn child, by Bauhin (1605),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/112.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

TAB. VI.

FIG. II.

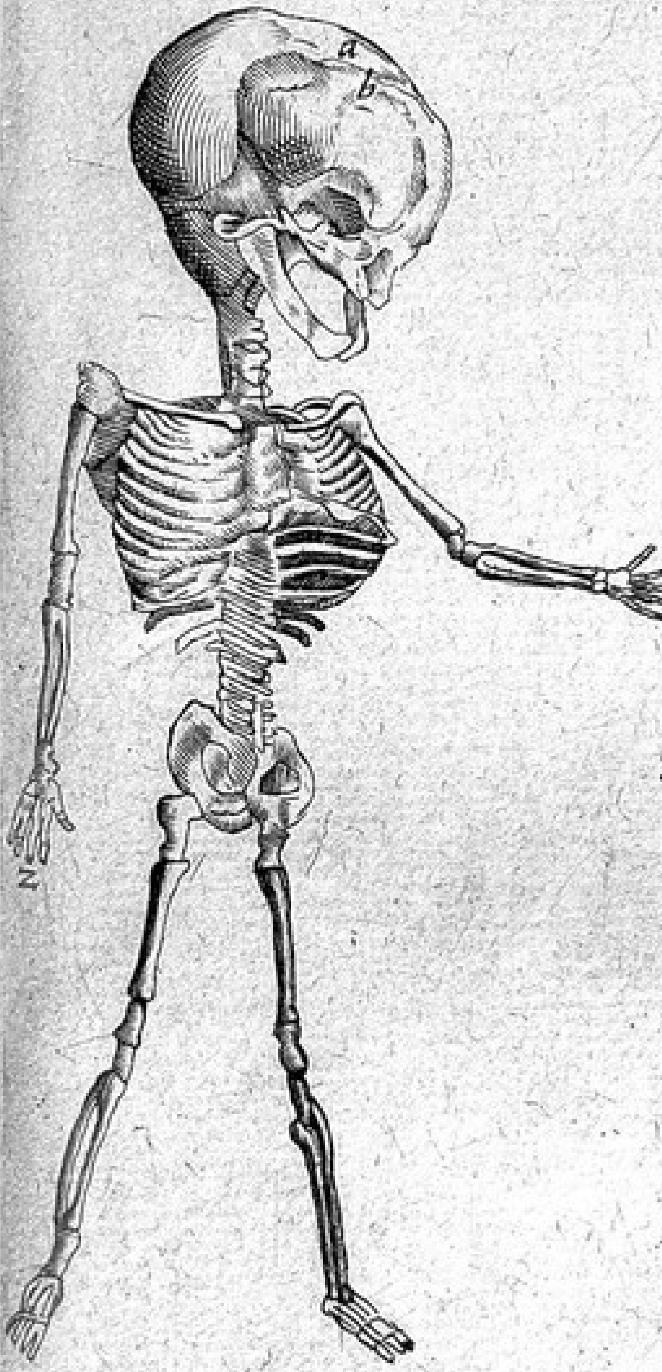
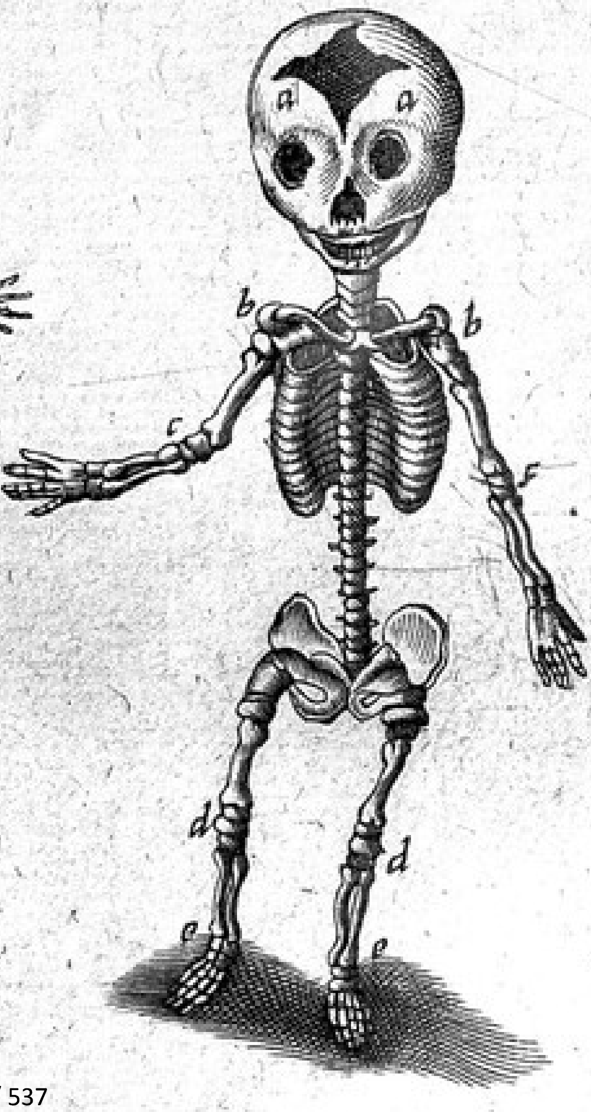


FIG. I.


a
a
b
b
c
f
d
d
e
e

[(/omeka/files/show/169)](/omeka/files/show/169)

Title

Two newborn children, by Bauhin (1605)

Description

This illustration represents two newborn children. The description in Latin reads "Ossa et cartilagines embryonis proponuntur fig. 1. Embryonis quadraginta durorum dierum fig. II. Embryonis circiter trimestris, sceleton.". The Latin description indicates that they are two embryos, one is forty-two days old (Fig. I.), and the second one is three months old (Fig. II.). Their gender is not defined, but they seem female and male respectively.

Creator

Bauhin, Caspar (1560-1624)

Source

Illustration in *Theatrum anatomicum* by Bauhin (1605). Tab. VI, Fig. I. and II., p. 1299
https://search.wellcomelibrary.org/iii/encore/record/C__Rb3046561?lang=eng#_ga=2.80875671.1677977047.1604874107-1074542390.1604531651

(https://search.wellcomelibrary.org/iii/encore/record/C__Rb3046561?lang=eng#_ga=2.80875671.1677977047.1604874107-1074542390.1604531651) System number: b30465618

Wellcome Collection:
https://wellcomecollection.org/works/y2smet8e/images?id=jayuy6p2 (https://wellcomecollection.org/works/y2smet8e/images?id=jayuy6p2)

Date

1605

Format

Illustration.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Bauhin, Caspar (1560-1624), “Two newborn children, by Bauhin (1605),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/113.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

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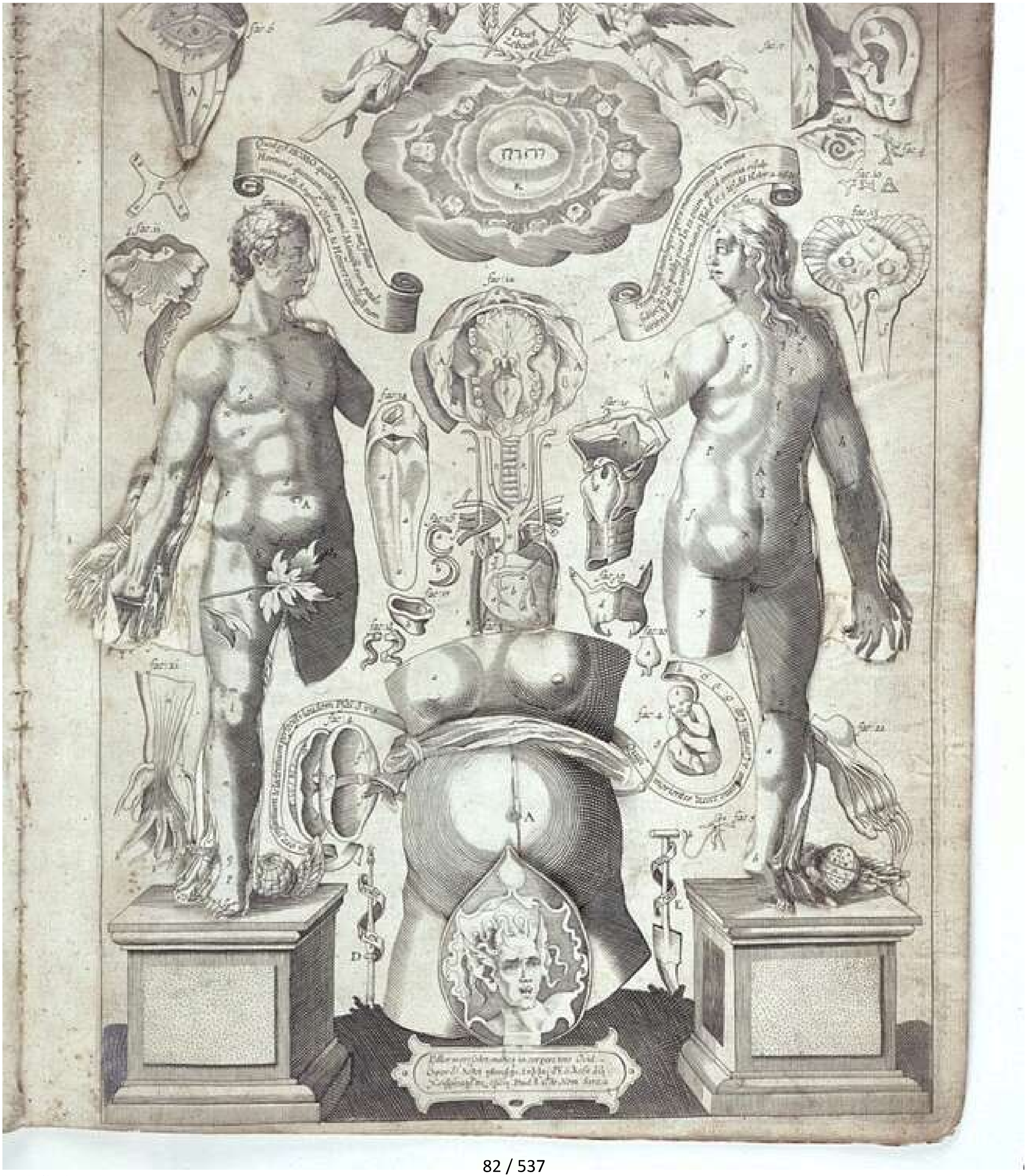


(/omeka/files/show/170)

Title

Remmelin, Johann (1583-1632)

Source

Illustration in *Catoptrum microcosmicum*, by Remmelin (1670).
https://search.wellcomelibrary.org/iii/encore/record/C__Rb1303001?lang=eng#_ga=2.189299627.1677977047.1604874107-1074542390.1604531651 (https://search.wellcomelibrary.org/iii/encore/record/C__Rb1303001?lang=eng#_ga=2.189299627.1677977047.1604874107-1074542390.1604531651)

System number: b13030012

In Wellcome Collection:
https://wellcomecollection.org/works/y423k4g4 (https://wellcomecollection.org/works/y423k4g4)

Archived in:
https://web.archive.org/web/20201106203850if_/https://wellcomecollection.org/works/y423k4g4 (https://web.archive.org/web/20201106203850if_/https://wellcomecollection.org/works/y423k4g4)

Date

1670

Format

Illustration.
Dimensions: Unknown

Item Relations

This item has no relations.

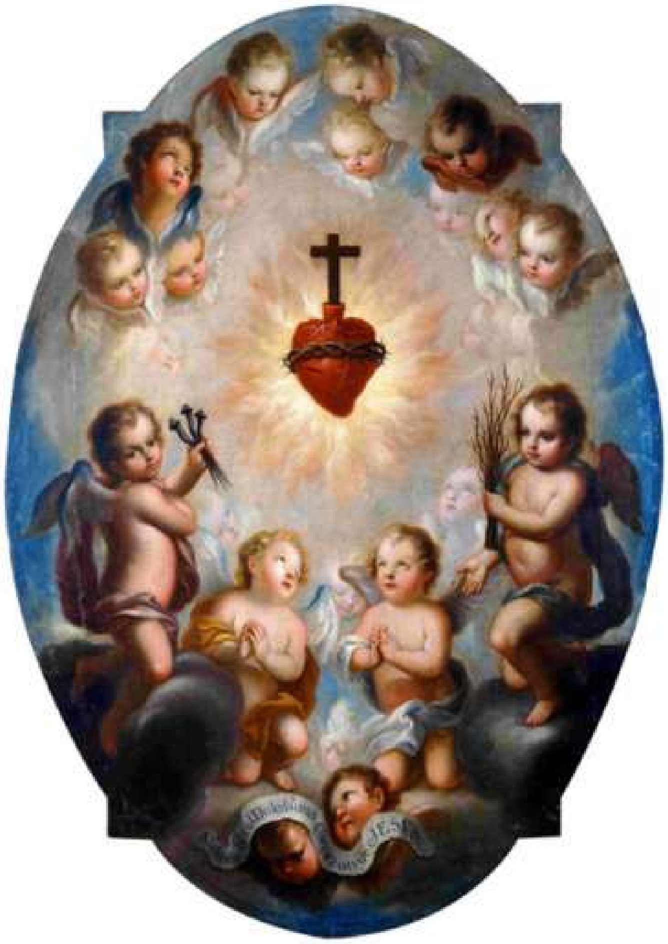
Citation

Remmelin, Johann (1583-1632), “Male and female anatomy, by Remmelin (1670),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/114.

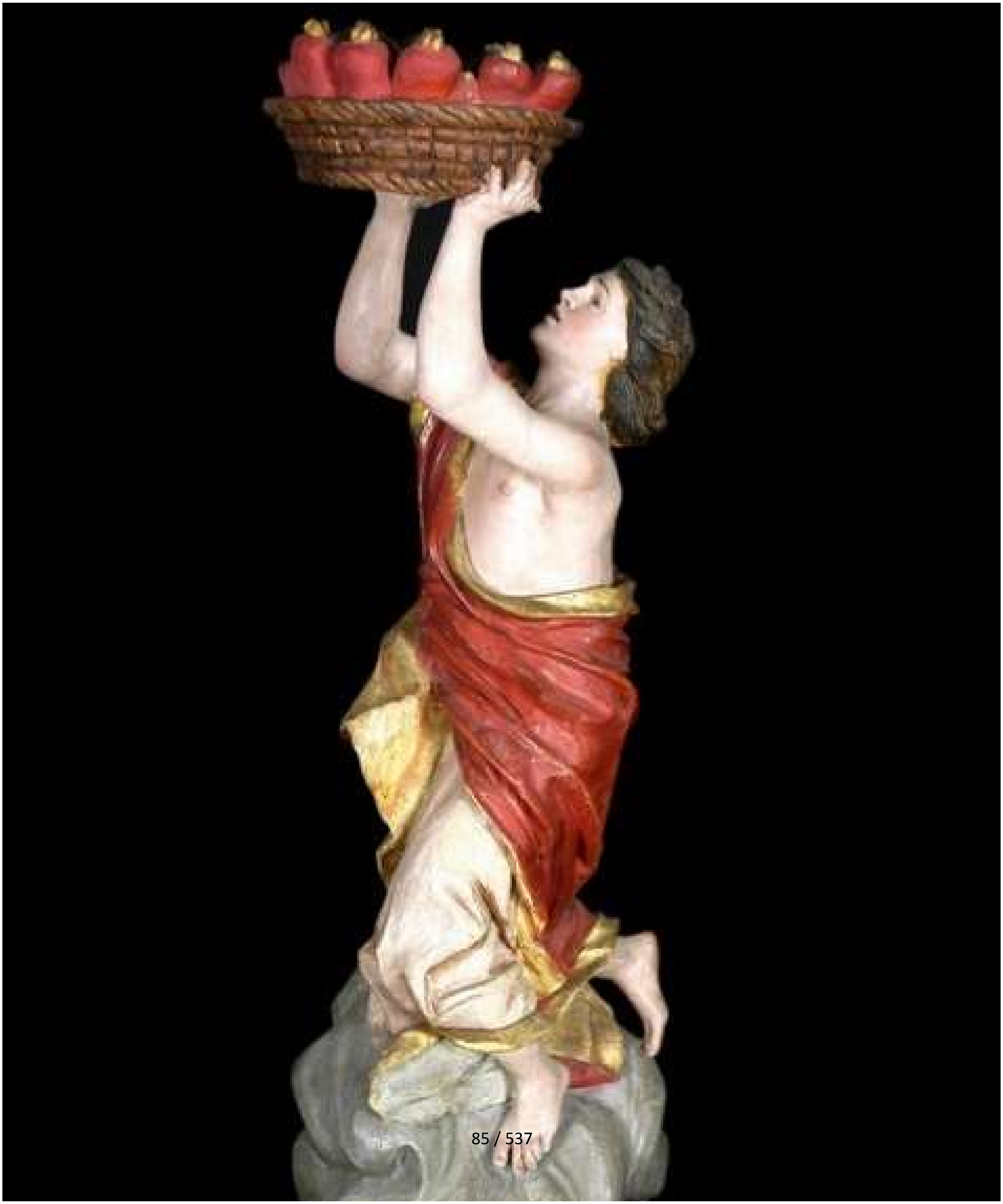
Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

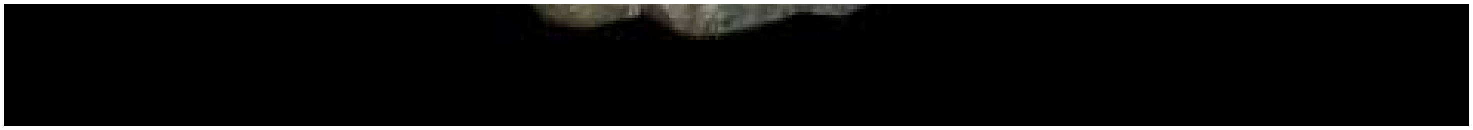
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Sexually undifferentiated holy hearts of males and females



(/omeka/files/show/182)





(/omeka/files/show/235)

Title

Sexually undifferentiated holy hearts of males and females

Description

These images represent a tradition that depicted Jesus and other religious individuals as hearts. These hearts tend to ne anatomically identical, although Virgin Mary's tend to be represented with daggers, whereas Jesus' is represented with thorns. Other individuals' hearts are not clearly differentiated on a symbolic level.

Creator

Image 1: Cabrera, Miguel (c. 1715-1768)
Image 2: Unknown

Source

Image 1:
Courtesy of the Museo Nacional del Virreinato (National Museum of the Viceroyalty), Tepotzotlán, Estado de México. El Sagrado Corazón de Jesús ("The sacred heart of Jesus") by Cabrera, Miguel (1750, c.).
https://virreinato.inah.gob.mx/objeto?obj=2557 (https://virreinato.inah.gob.mx/objeto?obj=2557)

Image 2:
Courtesy of the Museo Nacional del Virreinato (National Museum of the Viceroyalty), Tepotzotlán, Estado de México. Ángel con canasta de corazones ("Angel with basket of hearts") by Unknown (1750, c.). https://virreinato.inah.gob.mx/objeto?obj=4138 (https://virreinato.inah.gob.mx/objeto?obj=4138)

Date

1750, c.

Format

Image 1:
Oil on canvas.
Dimensions: 140 × 198 cm

Image 2:
Carved and polychrome wood.
Dimensions: 71.3 × 18.7 cm

Item Relations

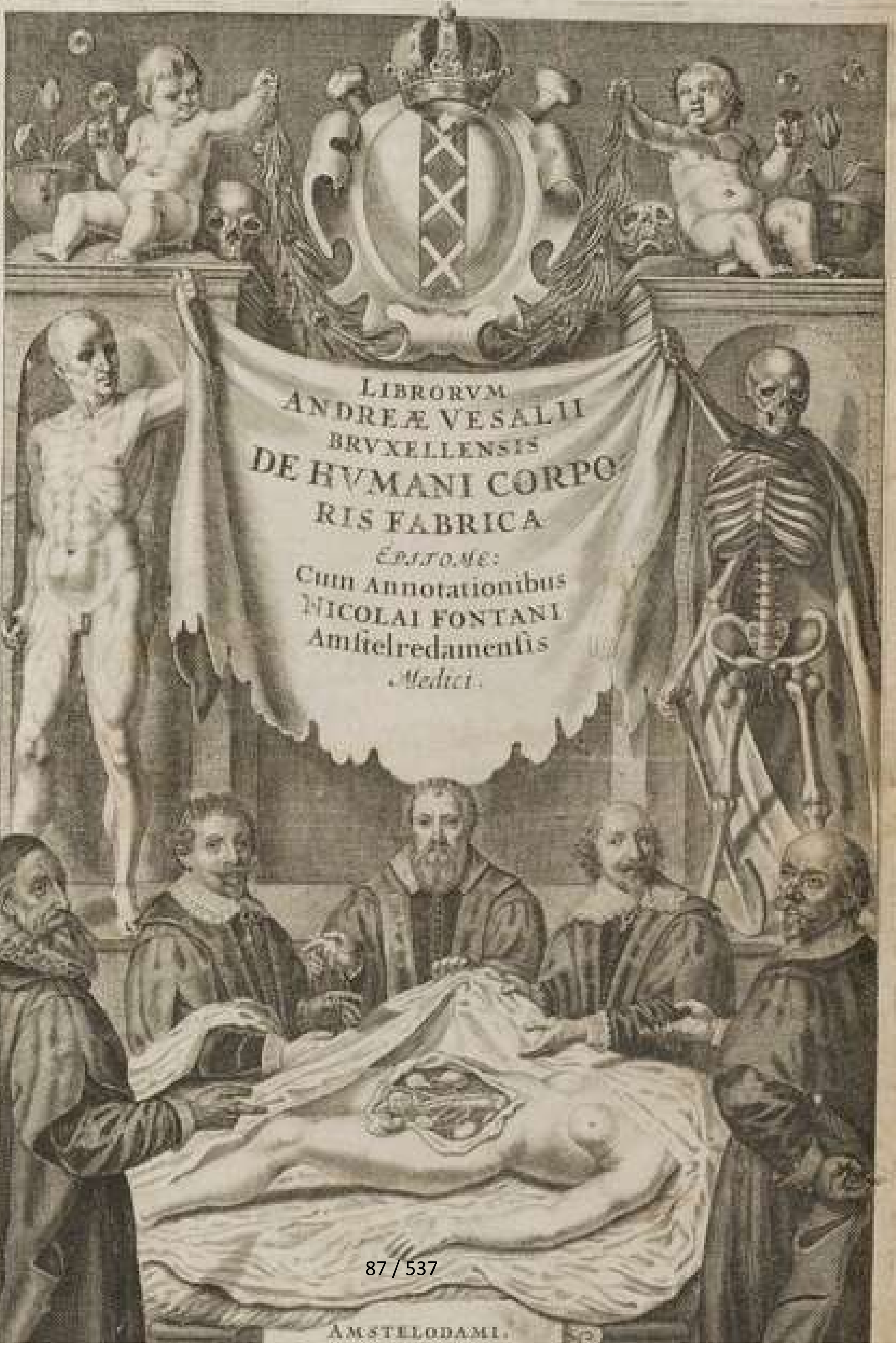
Item: Saint Peter and Mary Magdalen, by Lombart (1655) (/omeka/items/show/195) Is related to This Item

Citation

Image 1: Cabrera, Miguel (c. 1715-1768) Image 2: Unknown, "Sexually undifferentiated holy hearts of males and females," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/115.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


LIBRORVM
ANDREÆ VESALII
BRVXELLENSIS
DE HVMANI CORPORIS FABRICA
Epitome:
Cum Annotationibus
NICOLAI FONTANI
Amſtelredamenſis
Medici.
AMSTELODAMI.

(/omeka/files/show/171)

Title

Cover of an edition of Vesalius' *De Humani Corporis fabrica Epitome,* with annotations by Fontani (1642)

Description

The illustration on the cover of this edition shows two naked children on the top of the illustration with two skulls next to them. In the center, a man on the left and a skeleton on the right hold a cloth with the title of the book. The bottom section of the illustration represents five men examining a dead woman's body, whose stomach is cut open to show the organs.

Gender perspective: The human figures, a male semi ecorche figure, an undifferentiated skeleton with a shovel as the representation of death and a female body anatomized for the internal organs. An implicit reading is that the three figures are interchangeable, representing different stages or forms of the human condition.

Creator

Vesalius, Andreas (1514-1564)
Fontani, Nicolai/ Nicolaas Fontanus (annotator)

Source

Cover in an edition of Andreas Vesalius' *De humani corporis fabrica epitome* with annotations by Nicolai Fontani (1642)
https://search.wellcomelibrary.org/iii/encore/record/C__Rb1297539?lang=eng (https://search.wellcomelibrary.org/iii/encore/record/C__Rb1297539?lang=eng)

Wellcome Collection:
https://wellcomecollection.org/works/vnwfgcqj/images?id=w9apauyv (https://wellcomecollection.org/works/vnwfgcqj/images?id=w9apauyv)

Archived in:
https://web.archive.org/web/20201111010230if_/https://wellcomecollection.org/works/vnwfgcqj/images?id=w9apauyv (https://web.archive.org/web/20201111010230if_/https://wellcomecollection.org/works/vnwfgcqj/images?id=w9apauyv)

System number: b12975394

Date

1642

Format

Illustration.
Dimensions: Unknown

Item Relations

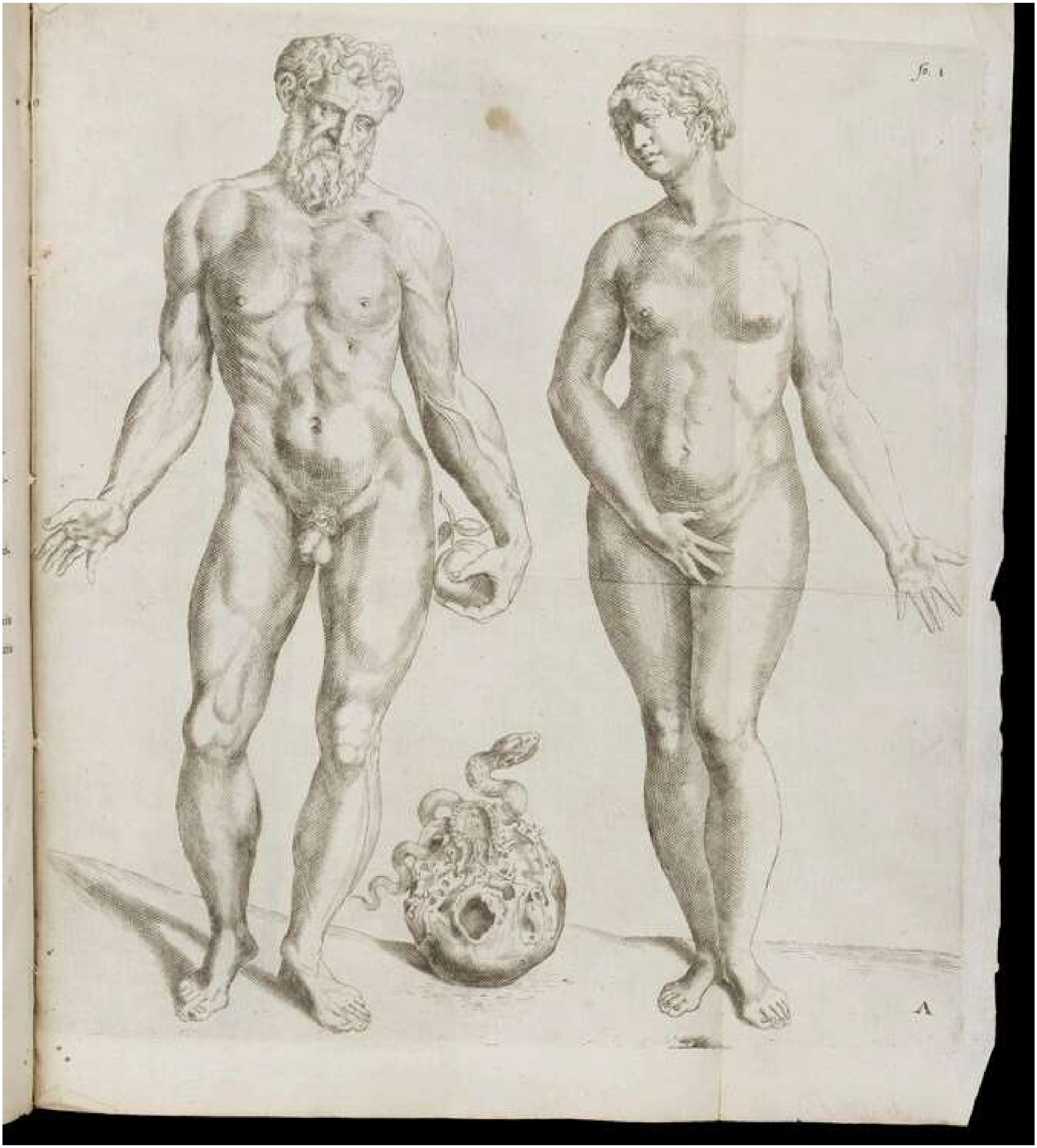
This item has no relations.

Citation

Vesalius, Andreas (1514-1564) Fontani, Nicolai/ Nicolaas Fontanus (annotator), “Cover of an edition of Vesalius' De Humani Corporis fabrica Epitome, with annotations by Fontani (1642),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/116.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/172)

Title

Illustration in an edition of Vesalius' *De Humani Corporis fabrica Epitome,* with annotations by Fontani (1642)

Creator

Vesalius, Andreas (1514-1564)
Fontani, Nicolai/ Nicolaas Fontanus (annotator)

Source

Illustration in an edition of Andreas Vesalius' *De humani corporis fabrica epitome* with annotations by Nicolai Fontani (1642)
https://search.wellcomelibrary.org/iii/encore/record/C__Rb1297539?lang=eng (https://search.wellcomelibrary.org/iii/encore/record/C__Rb1297539?lang=eng)

Wellcome Collection:
https://wellcomecollection.org/works/vnwfgcqj/images?id=vzaw8evp (https://wellcomecollection.org/works/vnwfgcqj/images?id=vzaw8evp)

Archived in:
https://web.archive.org/web/20201111155537if_/https://wellcomecollection.org/works/vnwfgcqj/images?id=vzaw8evp
(https://web.archive.org/web/20201111155537if_/https://wellcomecollection.org/works/vnwfgcqj/images?id=vzaw8evp)

System number: b12975394

Date

1642

Relation

Skeletons and a bisected woman, by García Hidalgo (1691, c.) (http://deathandgender.celpyc.org/items/show/118)

Title page of second edition of *Historia de la composicion del cuerpo humano*, by Valverde de Amusco (1560) (http://deathandgender.celpyc.org/items/show/119)

Format

Illustration.
Dimensions: Unknown

Item Relations

This item has no relations.

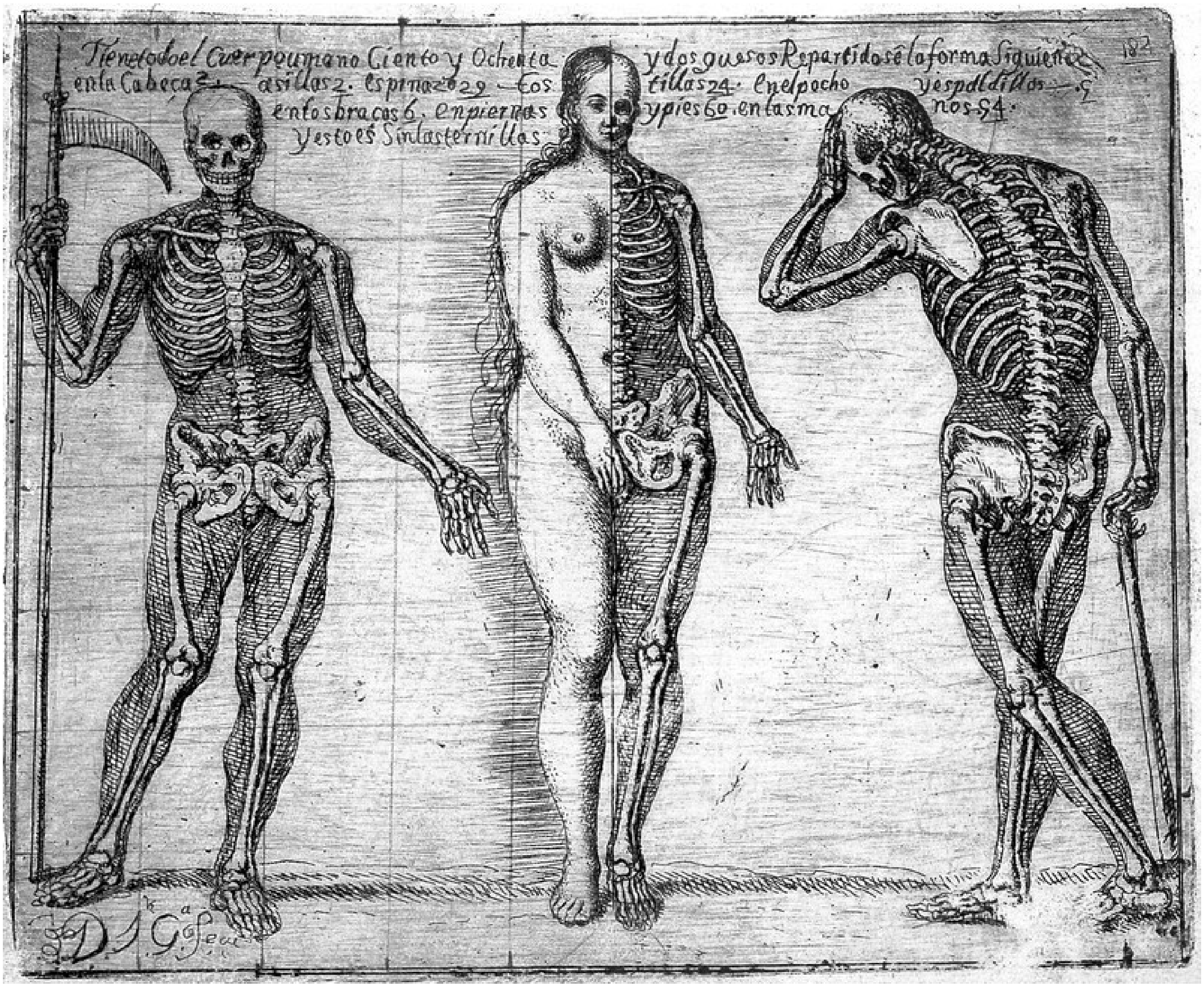
Citation

Vesalius, Andreas (1514-1564) Fontani, Nicolai/ Nicolaas Fontanus (annotator), “Illustration in an edition of Vesalius' De Humani Corporis fabrica Epitome,with annotations by Fontani (1642),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/117.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Skeletons and a bisected woman, by García Hidalgo (1691, c.)


Tiene todo el Cuerpo umano Ciento y Ochenta y dos guesos Repartidos en la forma Siguiente
en la Cabeça 3 · asillas 2. espinazo 29 · Cos tillas 24 · en el pecho y espaldillas 5
en los braços 6. en piernas y pies 60. en las manos 54.
y esto es Sin las ternillas
182
D. I. G.a Fec.

(/omeka/files/show/173)

Title

Skeletons and a bisected woman, by García Hidalgo (1691, c.)

Description

The engraving presents a triad man on the left holding a scythe, a woman in the center and a neutral skeleton on the right. The engraving represents death that implies a form of evolutive narrative or transformation. The woman is also represented as a vanitas figure, as she appears as a hybrid being between flesh and death, man and death.

Archived in:
https://web.archive.org/web/20201111164052/https://www.metmuseum.org/art/collection/search/720599 (https://web.archive.org/web/20201111164052/https://www.metmuseum.org/art/collection/search/720599)

Accession number: 1977.528.2

Wellcome Library:
https://search.wellcomelibrary.org/iii/encore/record/C__Rb1190091?lang=eng (https://search.wellcomelibrary.org/iii/encore/record/C__Rb1190091?lang=eng)

Copy photo number: V 7794
System number: b1190091x
Wellcome Library no. 32253i

Wellcome Collection:
https://wellcomecollection.org/works/sg9m7eym (https://wellcomecollection.org/works/sg9m7eym)

Archived in:
https://web.archive.org/web/20201111162625if_/https://wellcomecollection.org/works/sg9m7eym (https://web.archive.org/web/20201111162625if_/https://wellcomecollection.org/works/sg9m7eym)

Date

1691, c.

Relation

Illustration in an edition of Vesalius' *De Humani Corporis fabrica Epitome*, with annotations by Fontani (1642) (http://deathandgender.celpyc.org/items/show/117)

Title page of second edition of *Historia de la composicion del cuerpo humano*, by Valverde de Amusco (1560) (http://deathandgender.celpyc.org/items/show/119)

Format

Etching with graphite.
Dimensions: 16.4 × 20.2 cm

Item Relations

This item has no relations.

Tags

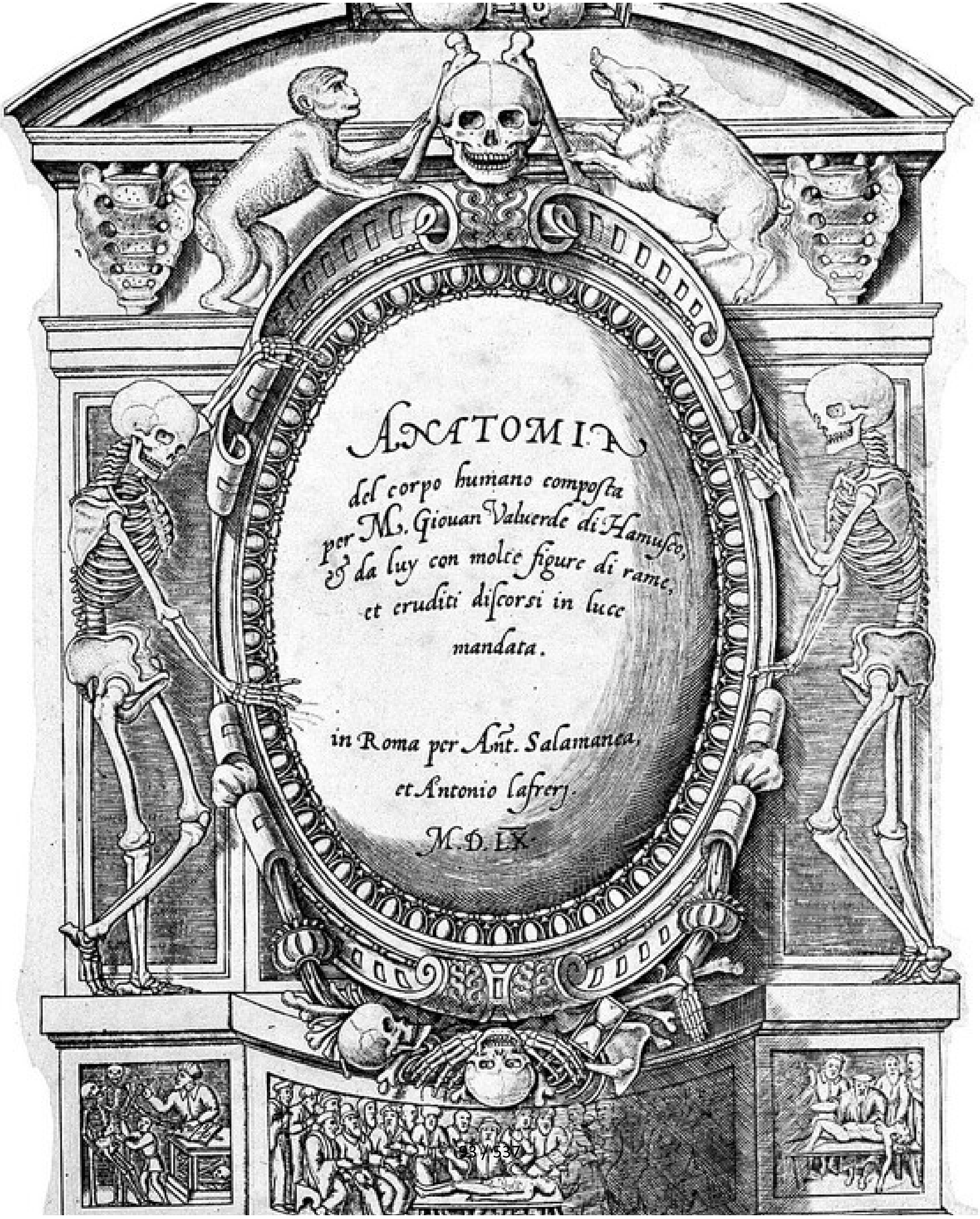
Evolution man woman skeleton (/omeka/items/browse?tags=Evolution+man+woman+skeleton)

Citation

García Hidalgo, José (1646-1717), “Skeletons and a bisected woman, by García Hidalgo (1691, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/118.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



ANATOMIA

del corpo humano compoſta
per M. Giouan Valuerde di Hamuſco,
& da luy con molte figure di rame,
et eruditi diſcorſi in luce
mandata.

in Roma per Ant. Salamanca,
et Antonio Lafrerj.
M.D.LX.

Title

Title page of second edition of *Historia de la composicion del cuerpo humano*, by Valverde de Amusco (1560)

Description

The cover of this edition depicts many skeletons and skulls. The three panels that appear at the bottom of the illustration represent: on the left panel two skeletons, a kid and an old man, on the central panel, a group of men studying the dead body of a naked man who is lying on a table, and on the right panel, several men studying the dead body of a naked woman lying on a table. This illustration is another example of a Adam and Eve-type couple (see Illustration in an edition of Vesalius' *De Humani Corporis fabrica Epitome*, (http://deathandgender.celpyc.org/items/show/117) with annotations by Fontani (1642) (http://deathandgender.celpyc.org/items/show/117)), since in the lower panels we can se the bodies of a young naked man and woman. The skeletons in the remaining of the cover, could thus represent either gender and they seem to be neutral.

Creator

Valverde de Amusco, Juan (c. 1525- c. 1588)

Source

Cover of *Historia de la composicion del cuerpo humano*, by Valverde de Amusco (2nd edition), (1560)
https://search.wellcomelibrary.org/iii/encore/record/C__Rb1313463?lang=eng (https://search.wellcomelibrary.org/iii/encore/record/C__Rb1313463?lang=eng)

Wellcome Collection:
https://wellcomecollection.org/works/gyubsp6b/images?id=twpte3cu (https://wellcomecollection.org/works/gyubsp6b/images?id=twpte3cu)

Archived in:
https://web.archive.org/web/20201111165232if_/https://wellcomecollection.org/works/gyubsp6b/images?id=twpte3cu
(https://web.archive.org/web/20201111165232if_/https://wellcomecollection.org/works/gyubsp6b/images?id=twpte3cu)

System number: b13134632

Date

1560

Relation

Illustration in an edition of Vesalius' *De Humani Corporis fabrica Epitome*, (http://deathandgender.celpyc.org/items/show/117) with annotations by Fontani (1642) (http://deathandgender.celpyc.org/items/show/117)

Skeletons and a bisected woman, by García Hidalgo (1691, c.) (http://deathandgender.celpyc.org/items/show/118)

Format

Illustration.
Dimensions: 31 cm (folio)

Item Relations

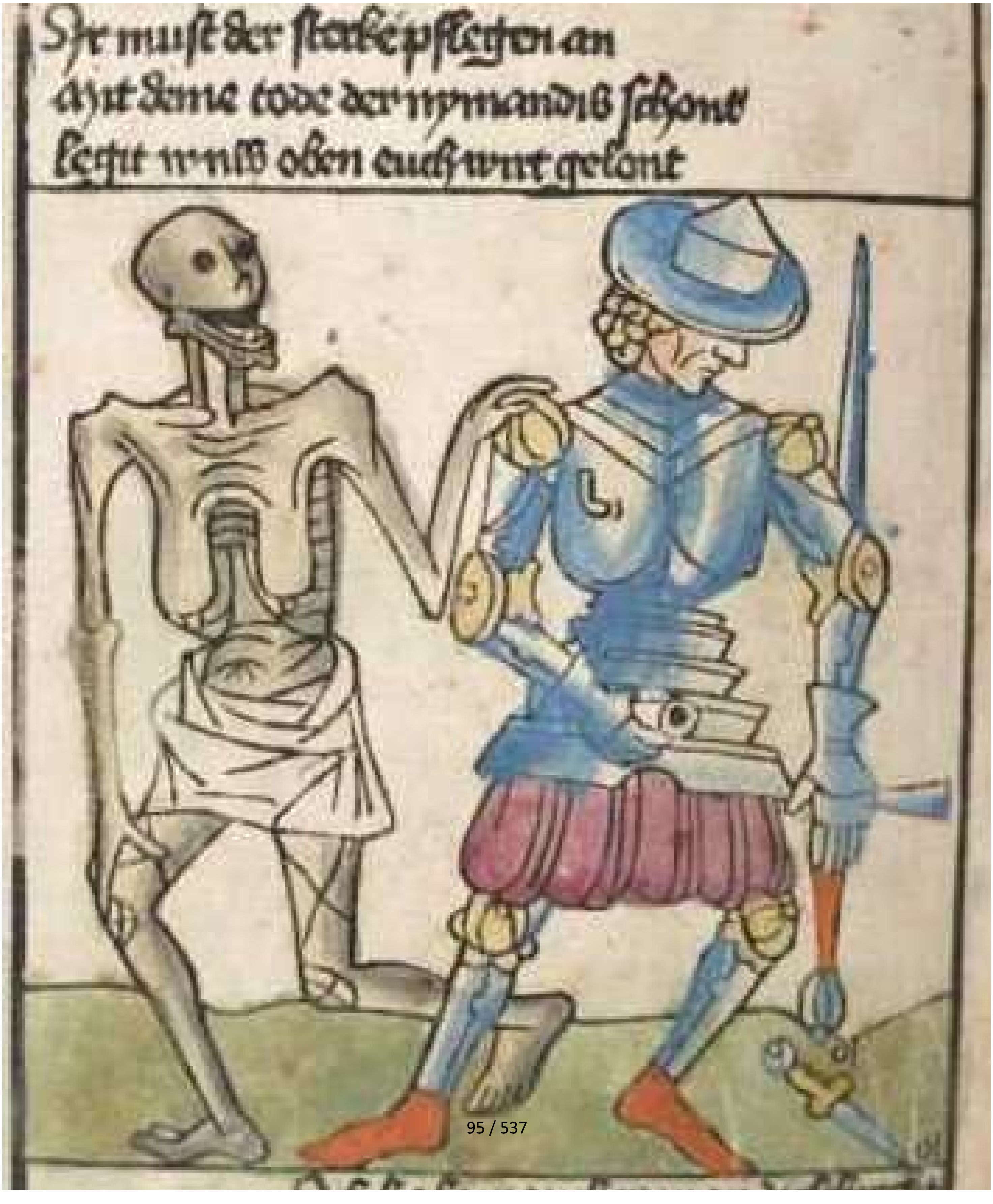
This item has no relations.

Citation

Valverde de Amusco, Juan (c. 1525- c. 1588), “Title page of second edition of Historia de la composicion del cuerpo humano, by Valverde de Amusco (1560),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/119.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


Ir must der starcke pflegen an
Czu deme tode der nymandis schont
Lebit ir wol so oben euch wirt gelont

Vnd brengit yn die engiſtliche not

(/omeka/files/show/15)

Title

Death to The Nobleman, by Anonymous (1455, c.)

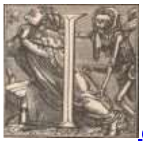
Description

Text translated:
"Representation between two text blocks: above four-line salutation of death to the nobleman, below the nobleman's complaint. The illustration shows Death with two hanging breasts and an apron around the loin, who has put his right hand on the right knee to start running, while he has put his left hand on the nobleman's shoulders. The nobleman, in full armor, turns his head to the opposite edge of the picture. He holds a coin with the gloved fingers of his right hand, a sword standing on the pommel behind his arm, his dagger lying on the ground." (Translated description from the University of Heidelberg University Library (Germany),
https://digi.ub.uni-heidelberg.de/diglit/cpg438/0282/text_heidicon (https://digi.ub.uni-heidelberg.de/diglit/cpg438/0282/text_heidicon) ,
DOI Page: https://doi.org/10.11588/diglit.236#0282 (https://doi.org/10.11588/diglit.236#0282))

"Text in German and translation (From "The Dance of Death" webpage, http://www.dodedans.com/Eheid16.htm (http://www.dodedans.com/Eheid16.htm)):

Komet her ir edler man Ir must der sterke pflegen an Mit deme tode der nymandis schont Legit ir nw oben euch wirt gelont	Come here, you nobleman; You must nurse your strength with Death, who spares no man. If you win you'll be rewarded.
Ich habe manchen man dirschreckit Der wol was mit harnisch bedeckit Nu irschreckit mich hie der tod Vnd brengit yn die engistliche not	I have frightened many men, who were well covered by armour. Now Death is frightening me here and brings on the apprehensive distress.

"Death has been equipped with a pair of sagging breasts. If nothing else, it goes to show that Death isn't one single character. In Lübeck's dance of death (http://www.dodedans.com/Etext.htm) one might imagine that Death was the same figure, who were skipping around in the dance, but not so in Heidelberg. This is not Death's dance, but a line of the dead (http://www.dodedans.com/Eober-dance.htm) .



(http://www.dodedans.com/Eholbeini.htm) I does lend some weird under-tones to the text when Death comes in the figure of a woman. It's not unusual in the dances of death for Death to challenge a warrior to "the final fight", but here the nobleman has to "nurse his strength" with her, "who spares no man", and he'll be "rewarded if he lies on top". A little less than hundred years later, Hans Holbein copied the idea of showing how Death in the form of a frail woman has power over even the strongest warrior (see the letter I (http://www.dodedans.com/Eholbeini.htm))." (Description and analysis from "The Dance of Death" webpage,
http://www.dodedans.com/Eheid16.htm (http://www.dodedans.com/Eheid16.htm))

Creator

Anonymous

Source

Heidelberg University Library:
https://digi.ub.uni-heidelberg.de/diglit/cpg438/0282/image (https://digi.ub.uni-heidelberg.de/diglit/cpg438/0282/image)

Archived in:
https://web.archive.org/web/20200710191950/https://digi.ub.uni-heidelberg.de/diglit/cpg438/0282/image (https://web.archive.org/web/20200710191950/https://digi.ub.uni-heidelberg.de/diglit/cpg438/0282/image)

Inventory number: Cod. Pal. germ. 438, Bl. 136v
DOI Page: https://doi.org/10.11588/diglit.236#0282 (https://doi.org/10.11588/diglit.236#0282)

In Manuscript "Heidelberger Bilderkatechismus", "Biblia pauperum" book, "Totentanz". Cod. Pal. germ. 438, Bl. 136v:
https://digi.ub.uni-heidelberg.de/diglit/cpg438/ (https://digi.ub.uni-heidelberg.de/diglit/cpg438/)

DOI: https://doi.org/10.11588/diglit.236 (https://doi.org/10.11588/diglit.236)

Archived in:
https://web.archive.org/web/20200706060401/https://digi.ub.uni-heidelberg.de/diglit/cpg438/ (https://web.archive.org/web/20200706060401/https://digi.ub.uni-heidelberg.de/diglit/cpg438/)

Also found in "The Dance of Death" webpage:
http://www.dodedans.com/Eheid16.htm (http://www.dodedans.com/Eheid16.htm)

Archived in:
https://web.archive.org/web/20191221142149/http://www.dodedans.com/Eheid16.htm (https://web.archive.org/web/20191221142149/http://www.dodedans.com/Eheid16.htm)

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Totentanz_blockbook_h.jpg (https://commons.wikimedia.org/wiki/File:Totentanz_blockbook_h.jpg)

Item Relations

This item has no relations.

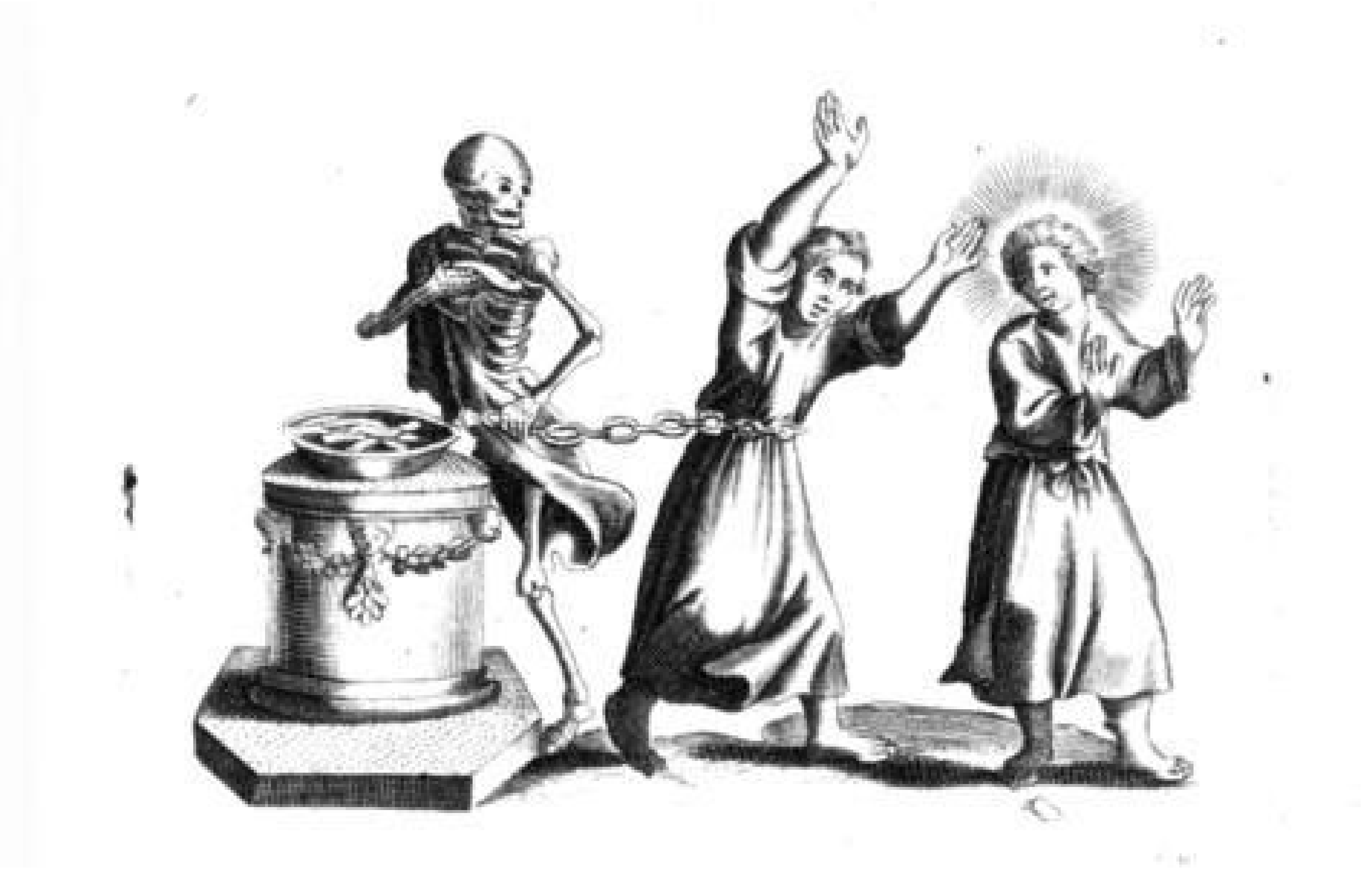
Citation

Anonymous, “Death to The Nobleman, by Anonymous (1455, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/12.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Death and two children, by Lochom (1628)



(/omeka/files/show/175)

Title

Death and two children, by Lochom (1628)

Description

This image represents death on the left, depicted as a neutral skeleton that seems to be an agent in a gender transformation between a girl and a boy (on the center and right), or at least a transforming agent between two figures of undefined gender to represent an alive and a dead body.

Creator

Lochom, Michel van (1601-1647)

Source

Emblem from the book *Amoris divini et humani antipathia* ("*Love, human and divine antipathy*") by Lochom (1628).
Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=36&emblemid=ad1628036&bookid=huygens.knaw.nl_3Aemitx_3Aad1628
(http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=36&emblemid=ad1628036&bookid=huygens.knaw.nl_3Aemitx_3Aad1628)

Archived in:
https://web.archive.org/web/20201114004756/https://emblems.hum.uu.nl/static/images/ad1628/pictura/ad1628036pict.jpg
(https://web.archive.org/web/20201114004756/https://emblems.hum.uu.nl/static/images/ad1628/pictura/ad1628036pict.jpg)

Item Relations

This item has no relations.

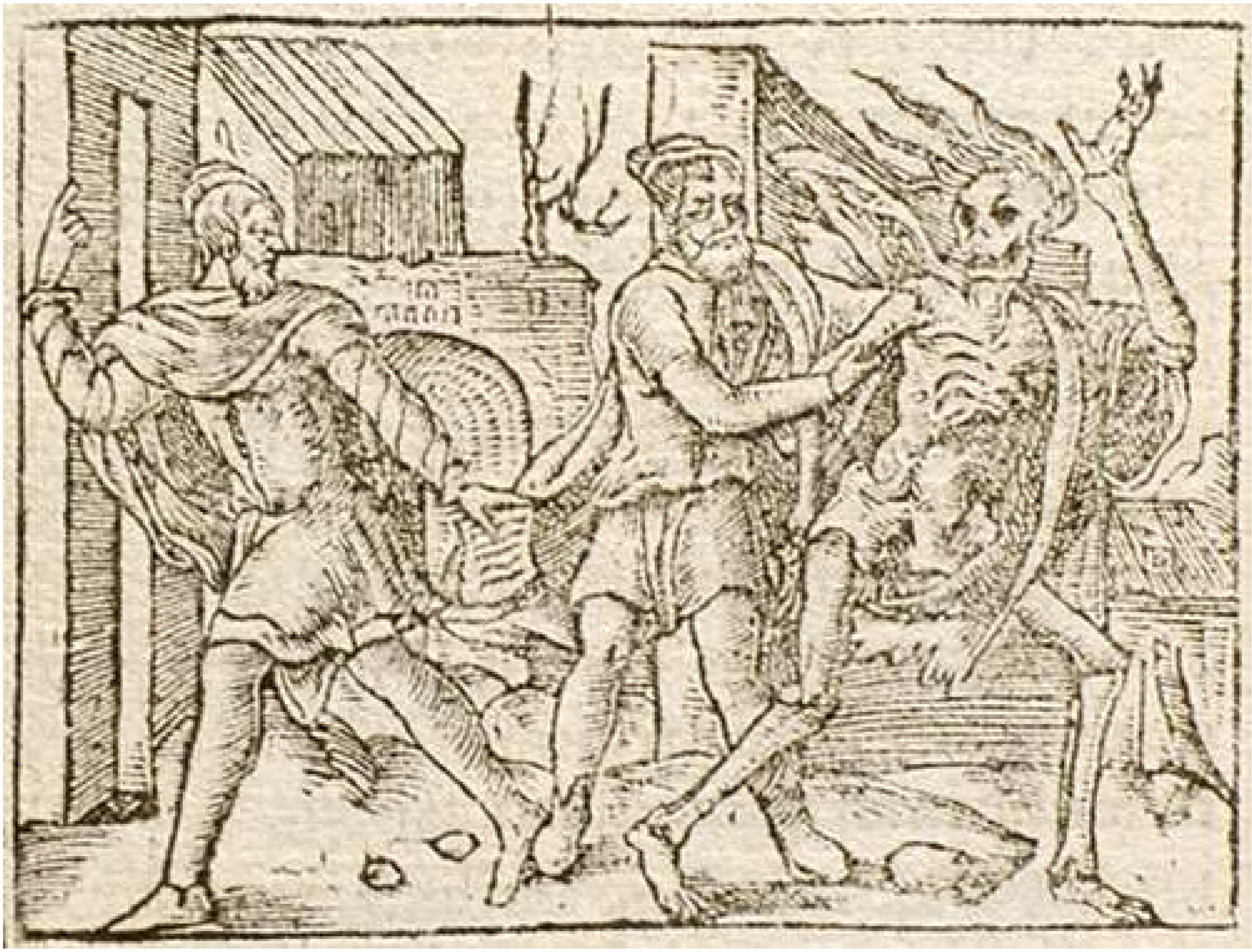
Citation

Lochom, Michel van (1601-1647), “Death and two children, by Lochom (1628),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/120.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Emblem of two men and a skeleton, by Coustau (1560)



(/omeka/files/show/176)

Title

Emblem of two men and a skeleton, by Coustau (1560)

Description

This emblem represents two men on the left and centre and a skeleton on the right. The man in the centre is holding the skeleton by its arms. Death is depicted occasionally with traditionally female attributes, especially in this case, with long hair.

Creator

Coustau, Pierre (Unknown)

[(https://web.archive.org/web/20201114010438/http://www.emblems.arts.gla.ac.uk/french/images/pic_l/FCPa052.jpg)](https://web.archive.org/web/20201114010438/http://www.emblems.arts.gla.ac.uk/french/images/pic_l/FCPa052.jpg)

Image from the book *Pegme* (1560) by Coustau, Pierre (2nd. ed.).
From Glasgow University Library: SM372
[http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FCPa052 (http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FCPa052)](http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FCPa052)

Archived in:
[https://web.archive.org/web/20200920051922/http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FCPa052 (https://web.archive.org/web/20200920051922/http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FCPa052)](https://web.archive.org/web/20200920051922/http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FCPa052)

Date

1560

Format

Emblem.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Coustau, Pierre (Unknown), “Emblem of two men and a skeleton, by Coustau (1560),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/121.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

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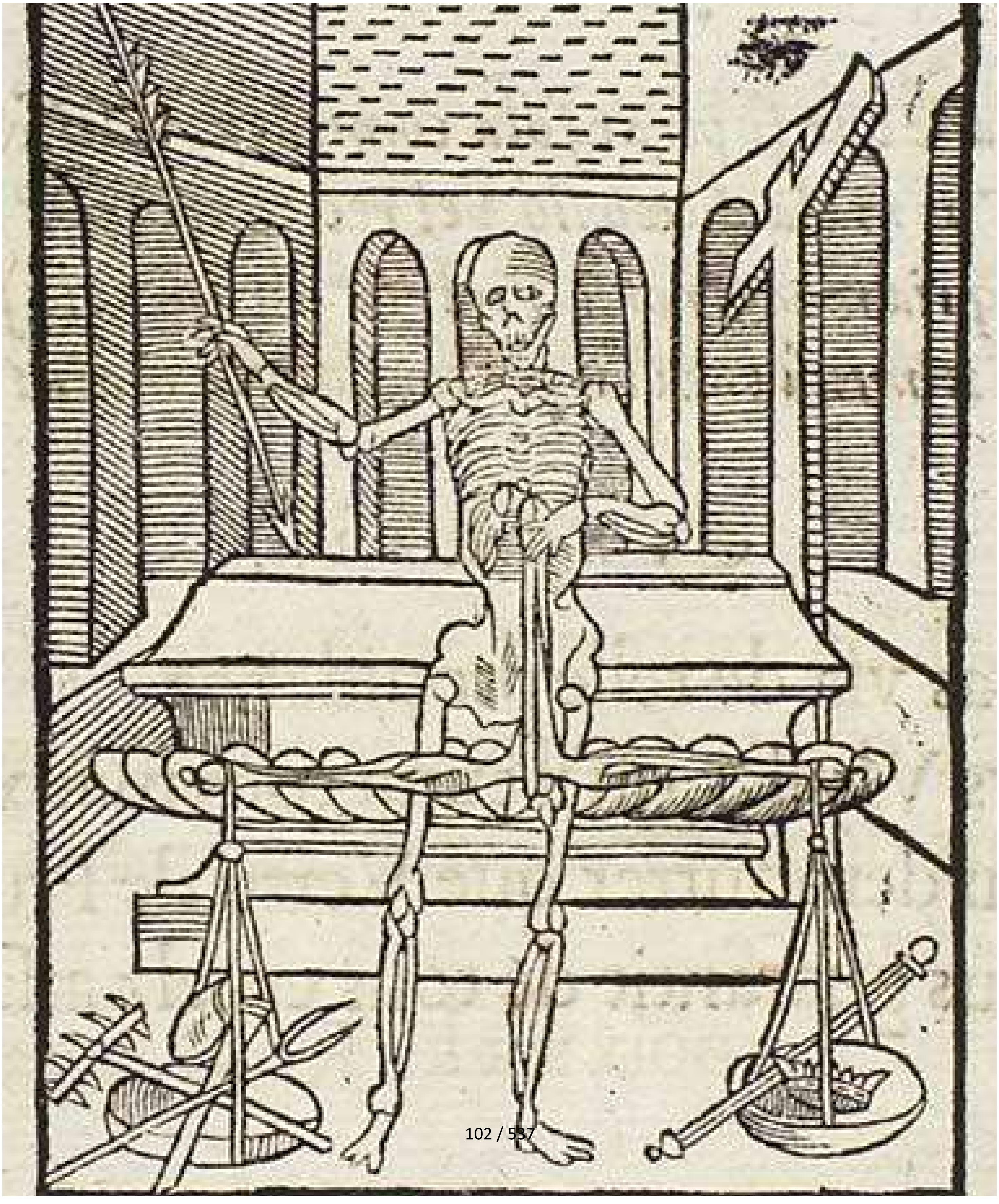


Description

"A skeleton (Death or Libitina) stands holding an arrow in one raised hand, and in the other holds a set of scales. On the left pan are farming tools and on the right pan a crown and sceptre." (Description from Emblematica Online - Resources for Emblem Studies, http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=54&emblemid=FLPb099&bookid=FLPb (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=54&emblemid=FLPb099&bookid=FLPb))

Gender perspective: In this emblem a neutral skeleton takes the place normally attributed to a female allegoric figure, in this case justice.

Creator

de la Perrière, Guillaume (c. 1503 - c. 1565)

Source

Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=54&emblemid=FLPb099&bookid=FLPb (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=54&emblemid=FLPb099&bookid=FLPb)

Archived in:
https://web.archive.org/web/20201114012547/http://www.emblems.arts.gla.ac.uk/french/images/pic_l/FLPb099.jpg (https://web.archive.org/web/20201114012547/http://www.emblems.arts.gla.ac.uk/french/images/pic_l/FLPb099.jpg)

Image from the book *Morosophie* by La Perrière, Guillaume (1553), (1st. ed.). Printed by Macé Bonhomme in Lyons. Emblem 99.
From Glasgow University Library: SM689
http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FLPb099 (http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FLPb099)

Archived in:
https://web.archive.org/web/20170330202444/http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FLPb099 (https://web.archive.org/web/20170330202444/http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FLPb099)

Date

1553

Format

Emblem.
Dimensions: Unknown

Item Relations

This item has no relations.

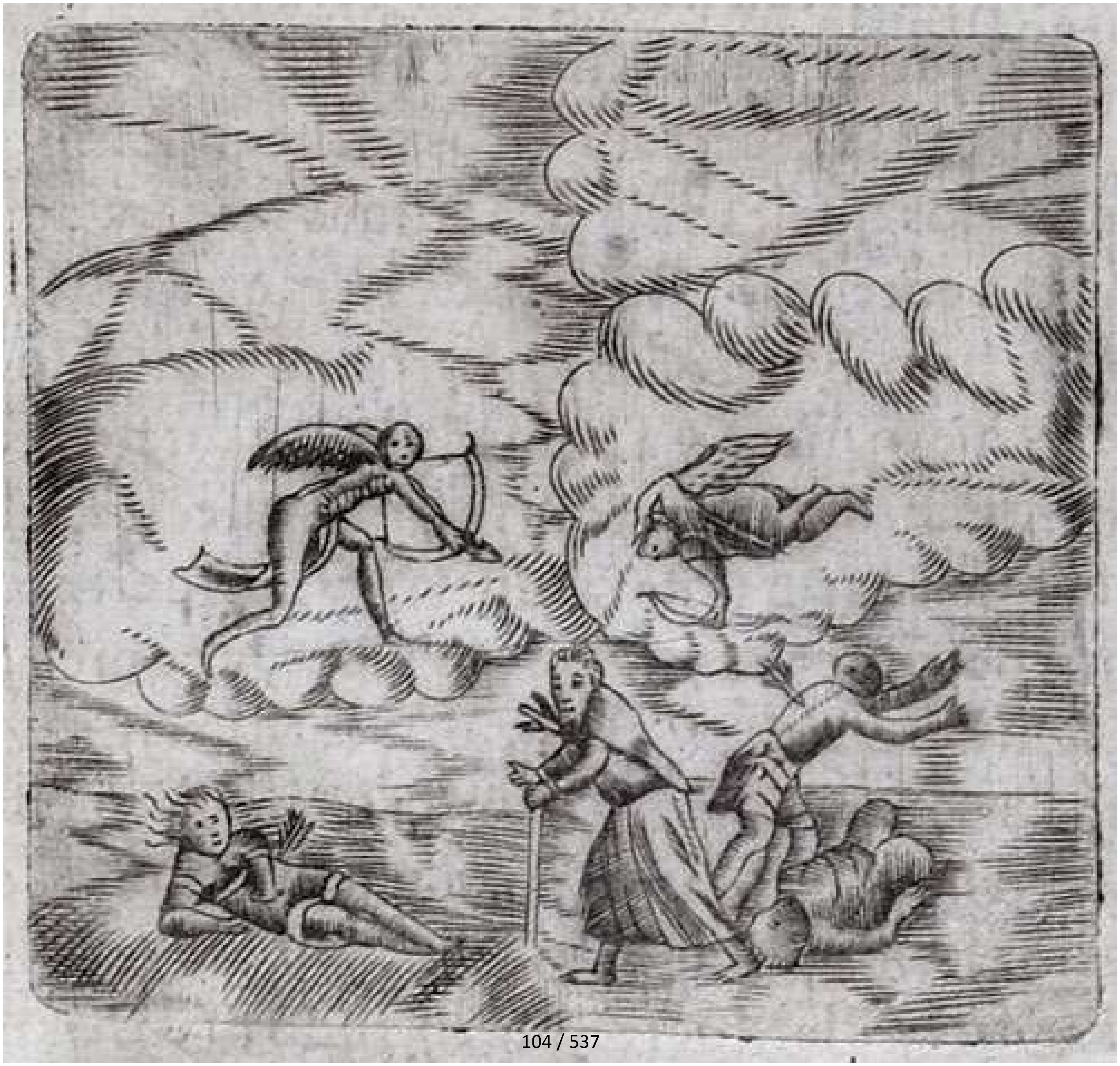
Citation

de la Perrière, Guillaume (c. 1503 - c. 1565), “Emblem of a skeleton with a set of scales, by La Perrière (1553),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/122.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Winged death and Cupid shooting arrows, by Alciato and Lopez (1615)



(/omeka/files/show/178)

Title

Creator

Alciato, Andrea (1492-1550)
Lopez, Diego (c. 1600 - 1655)

Source

Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=54&emblemid=A15a153&bookid=A15a (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=54&emblemid=A15a153&bookid=A15a)

Archived in:
https://web.archive.org/web/20201114014351/http://www.emblems.arts.gla.ac.uk/alciato/images/pic_l/A15a153.jpg (https://web.archive.org/web/20201114014351/http://www.emblems.arts.gla.ac.uk/alciato/images/pic_l/A15a153.jpg)

Image from the book *Declaracion magistral sobre las Emblemas de Andres Alciato,* by Andrea Alciato and Diego Lopez (1615). (quarto edition)
From Glasgow University Library: SM1225
http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=A15a153 (http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=A15a153)

Archived in:
https://web.archive.org/web/20201114014208/http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=A15a153 (https://web.archive.org/web/20201114014208/http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=A15a153)

Date

1615

Relation

Death stealing Cupid's arrows, by Richer (1584) (http://deathandgender.celpyc.org/items/show/96)

Death and cupid firing arrows while flying, by Alciato (1621) (http://deathandgender.celpyc.org/items/show/125)

Cupid and winged death shooting arrows, by Alciato (1549) (http://deathandgender.celpyc.org/items/show/124)

Format

Emblem.
Dimensions: Unknown

Item Relations

This item has no relations.

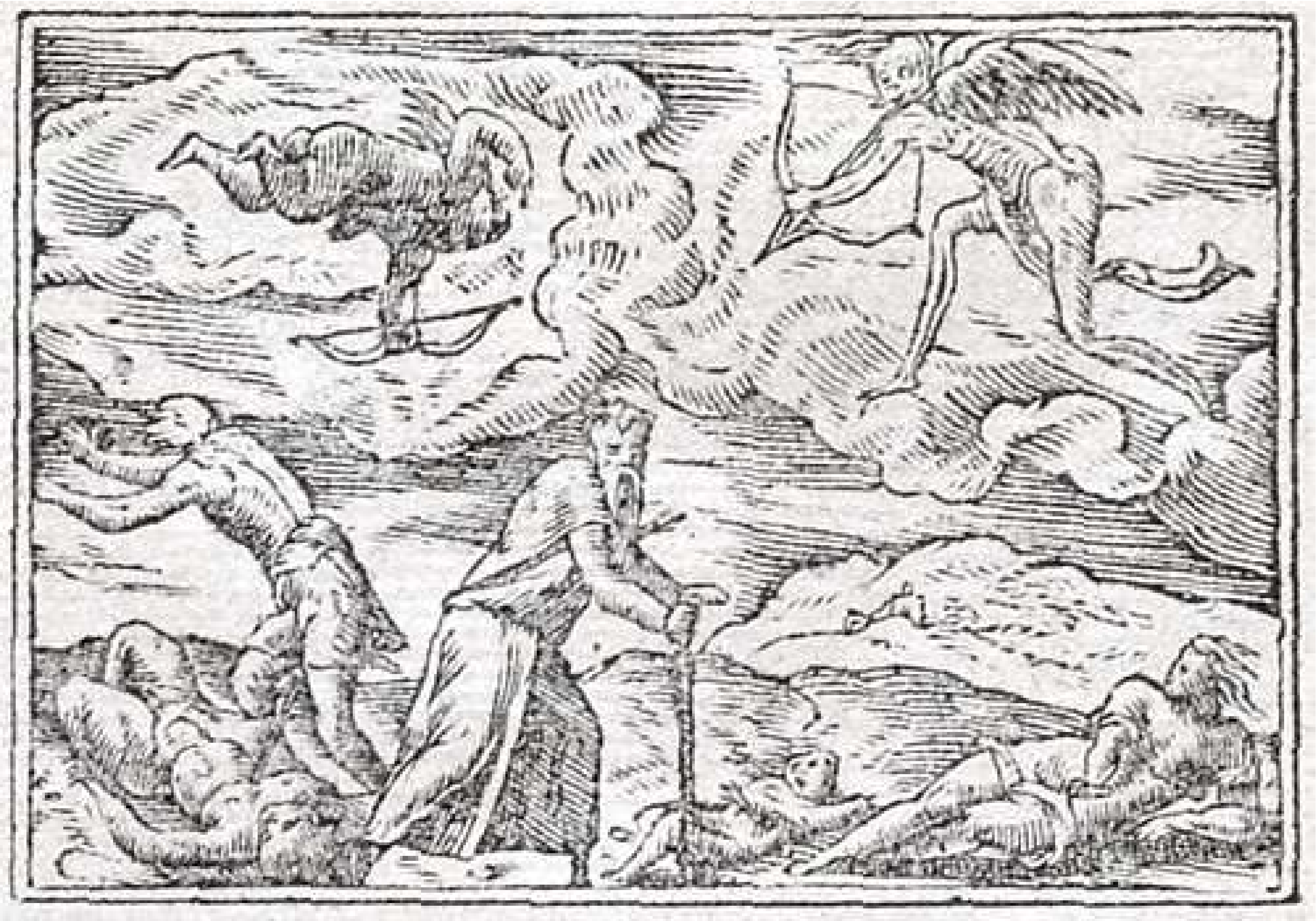
Citation

Alciato, Andrea (1492-1550) Lopez, Diego (c. 1600 - 1655), “Winged death and Cupid shooting arrows, by Alciato and Lopez (1615),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/123.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Cupid and winged death shooting arrows, by Alciato (1549)



[(/omeka/files/show/179)](/omeka/files/show/179)

Title

Cupid and winged death shooting arrows, by Alciato (1549)

Description

This emblem shows cupid, represented by a winged child, and death, represented by a winged skeleton, shooting arrows to people on the ground. We can see a man standing on the left and a woman having been shot on the floor, in the centre an old man and a child and on the right a man.

The emblem also shows that death, whose gender is in itself ambiguous, does not distinguish genres, like love, which is identified as a minimally sexed child.

Creator

Alciato, Andrea (1492-1550)
Daza, Bernardino (translator) (1528- c. 1576)

Source

1531 and 1534.
From Glasgow University Library: SM32
http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=A49a065 (http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=A49a065)

Archived in:
https://web.archive.org/web/20130705083255/http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=A49a065 (https://web.archive.org/web/20130705083255/http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=A49a065)

Date

1549

Relation

These emblems also show that death, whose gender is in itself ambiguous, does not distinguish genres, like love, which is identified as a minimally sexed child.

Winged death and Cupid shooting arrows, by Alciato and Lopez (1615) (http://deathandgender.celpyc.org/items/show/123)

Death stealing Cupid's arrows, by Richer (1584) (http://deathandgender.celpyc.org/items/show/96)

Death and cupid firing arrows while flying, by Alciato (1621) (http://deathandgender.celpyc.org/items/show/125)

Format

Emblem.
Dimensions: Unknown

Item Relations

This item has no relations.

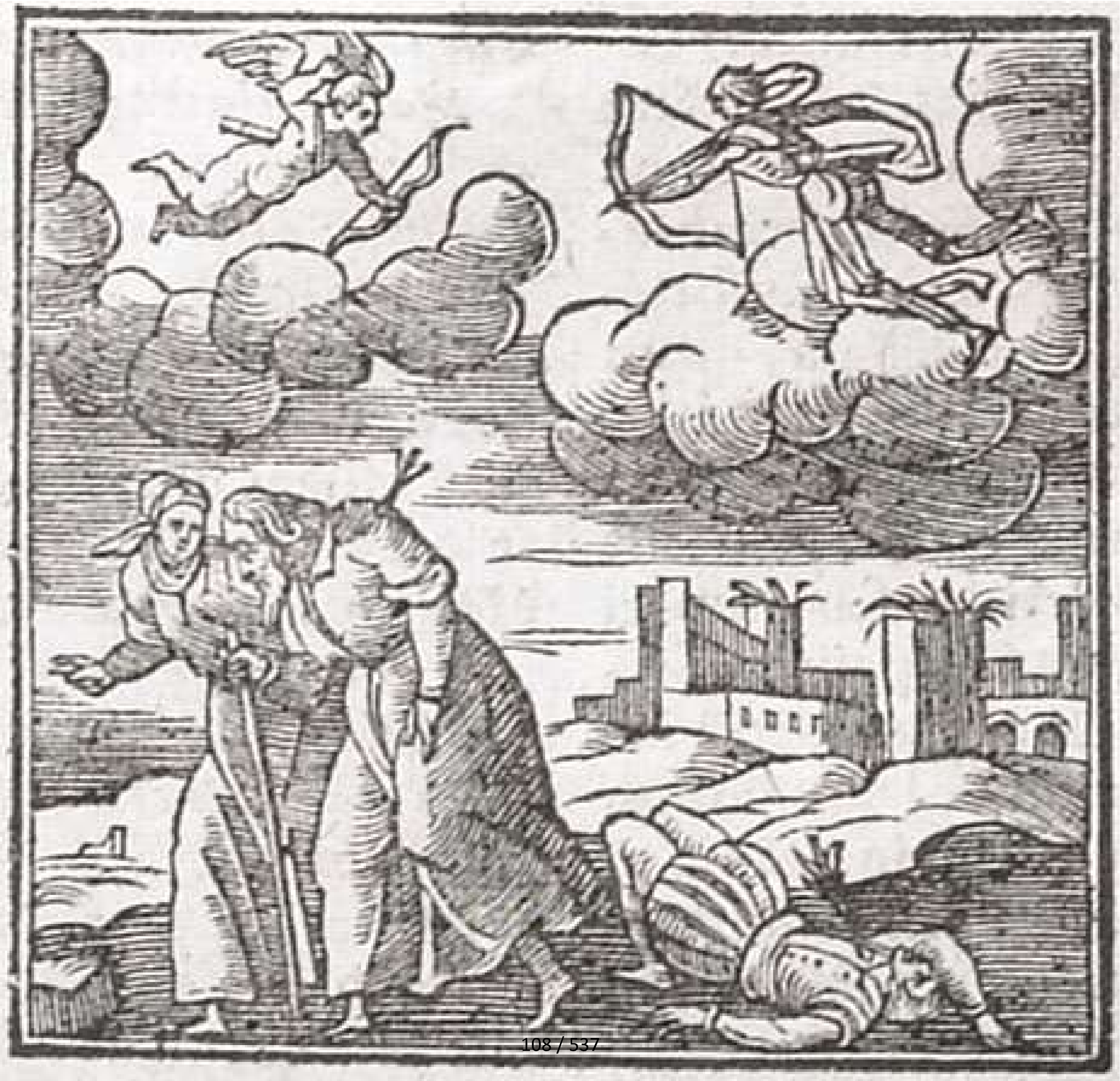
Citation

Alciato, Andrea (1492-1550) Daza, Bernardino (translator) (1528- c. 1576), “Cupid and winged death shooting arrows, by Alciato (1549),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/124.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Death and cupid firing arrows while flying, by Alciato (1621)



[(/omeka/files/show/180)](/omeka/files/show/180)

The emblem also shows that death, whose gender is in itself ambiguous, does not distinguish genres, like love, which is identified as a minimally sexed child.

Creator

Alciato, Andrea (1492-1550)
Tozzi, Petro Paulo (1596-1627)

Source

Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=54&emblemid=A21a155&bookid=A21a (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=54&emblemid=A21a155&bookid=A21a)

Archived in:
https://web.archive.org/web/20201115211502/http://www.emblems.arts.gla.ac.uk/alciato/images/pic_l/A21a155.jpg (https://web.archive.org/web/20201115211502/http://www.emblems.arts.gla.ac.uk/alciato/images/pic_l/A21a155.jpg)

Image De Morte & Amore (p. Tt1rp657) from the book *Emblemata* (Tozzi edition) by Tozzi, Petro Paulo (1621) of *Emblematum liber* or *Emblemata* by Alciato, first published in 1531 and 1534.
From Glasgow University Library: SM1226
http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=A21a155 (http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=A21a155)

Archived in:
https://web.archive.org/web/20130705023543/http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=A21a155 (https://web.archive.org/web/20130705023543/http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=A21a155)

Date

1621

Relation

These emblems also show that death, whose gender is in itself ambiguous, does not distinguish genres, like love, which is identified as a minimally sexed child.

Winged death and Cupid shooting arrows, by Alciato and Lopez (1615) (http://deathandgender.celpyc.org/items/show/123)

Death stealing Cupid's arrows, by Richer (1584) (http://deathandgender.celpyc.org/items/show/96)

Cupid and winged death shooting arrows, by Alciato (1549) (http://deathandgender.celpyc.org/items/show/124)

Format

Emblem.
Dimensions: Unknown

Item Relations

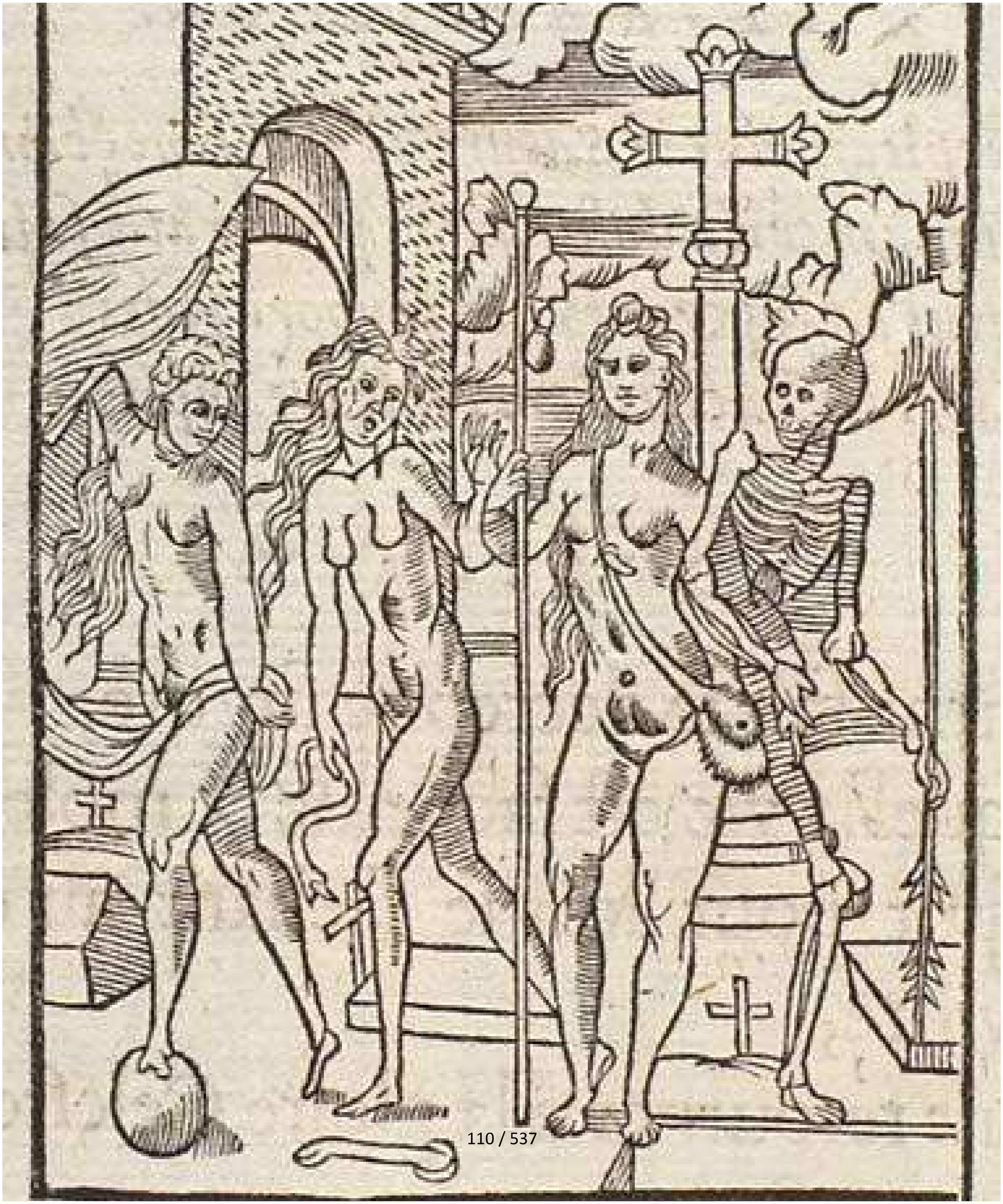
This item has no relations.

Citation

Alciato, Andrea (1492-1550) Tozzi, Petro Paulo (1596-1627), "Death and cupid firing arrows while flying, by Alciato (1621)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/125.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Description

Emblem with the following inscription in Latin, from Glasgow University Library: SM689
http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FLPb008 (http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FLPb008)

Archived in:
https://web.archive.org/web/20170331022217/http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FLPb008
(https://web.archive.org/web/20170331022217/http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FLPb008)

"Nunc licèt instantis timeam conamina Parcae,
Et brevis incertos terminet hora dies.
Quid tum? quo noceat cineri Fortuna sepulto,
Nihil habet, à tumulo livor & omnis abit."
("Now I can rightly fear the attack of the threatening Parcae [Fates], and a swift hour finishes my uncertain days. What then? Fortune has no way to harm ashes once interred, and all envy departs from the grave.").

The emblem represents three naked women and a skeleton without any gender specific traits. The naked women appear from left to right; stepping on a ball, holding a snake and lastly holding a staff on her right hand and the skeleton with her left hand.

Gender perspective: This emblem represents the tribulations of life, represented here as allegorical female figures, such as envy with a snake, which are alos an allusion to the parcae, is counteracted by genderoless death as a skeleton.

Creator

de la Perrière, Guillaume (c. 1503-c. 1565)

Source

Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=90&emblemid=FLPb008&bookid=FLPb (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=90&emblemid=FLPb008&bookid=FLPb)

Archived in:
https://web.archive.org/web/20201115222457/http://www.emblems.arts.gla.ac.uk/french/images/pic_l/FLPb008.jpg
(https://web.archive.org/web/20201115222457/http://www.emblems.arts.gla.ac.uk/french/images/pic_l/FLPb008.jpg)

Image from the book *Morosophie* by La Perrière, Guillaume (1553), (1st. ed.). Printed by Macé Bonhomme in Lyons. Emblem 8 (C4v).
From Glasgow University Library: SM689
http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FLPb008 (http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FLPb008)

Archived in:
https://web.archive.org/web/20170331022217/http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FLPb008
(https://web.archive.org/web/20170331022217/http://www.emblems.arts.gla.ac.uk/french/emblem.php?id=FLPb008)

Date

1553

Format

Emblem.
Dimensions: Unknown

Item Relations

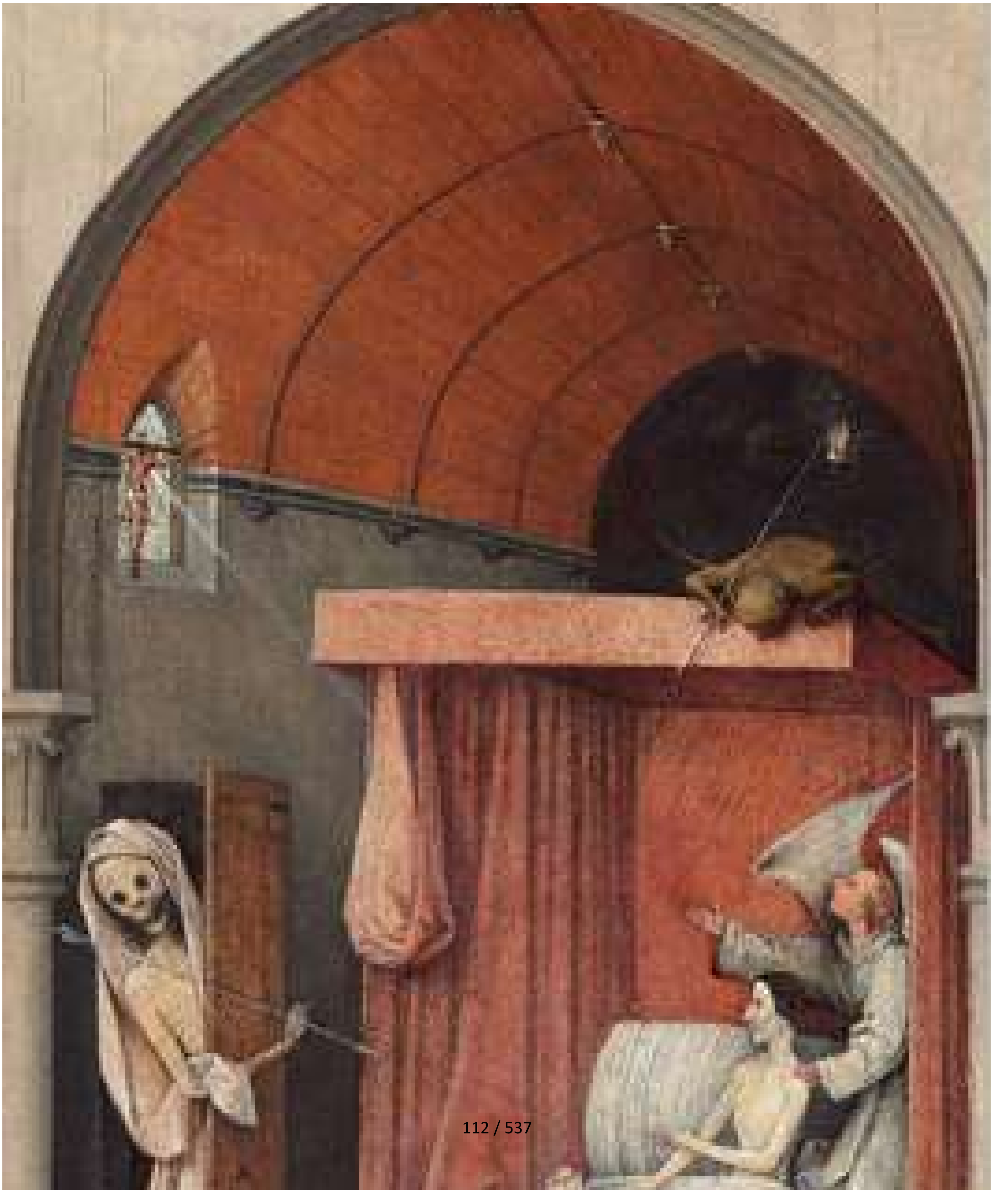
This item has no relations.

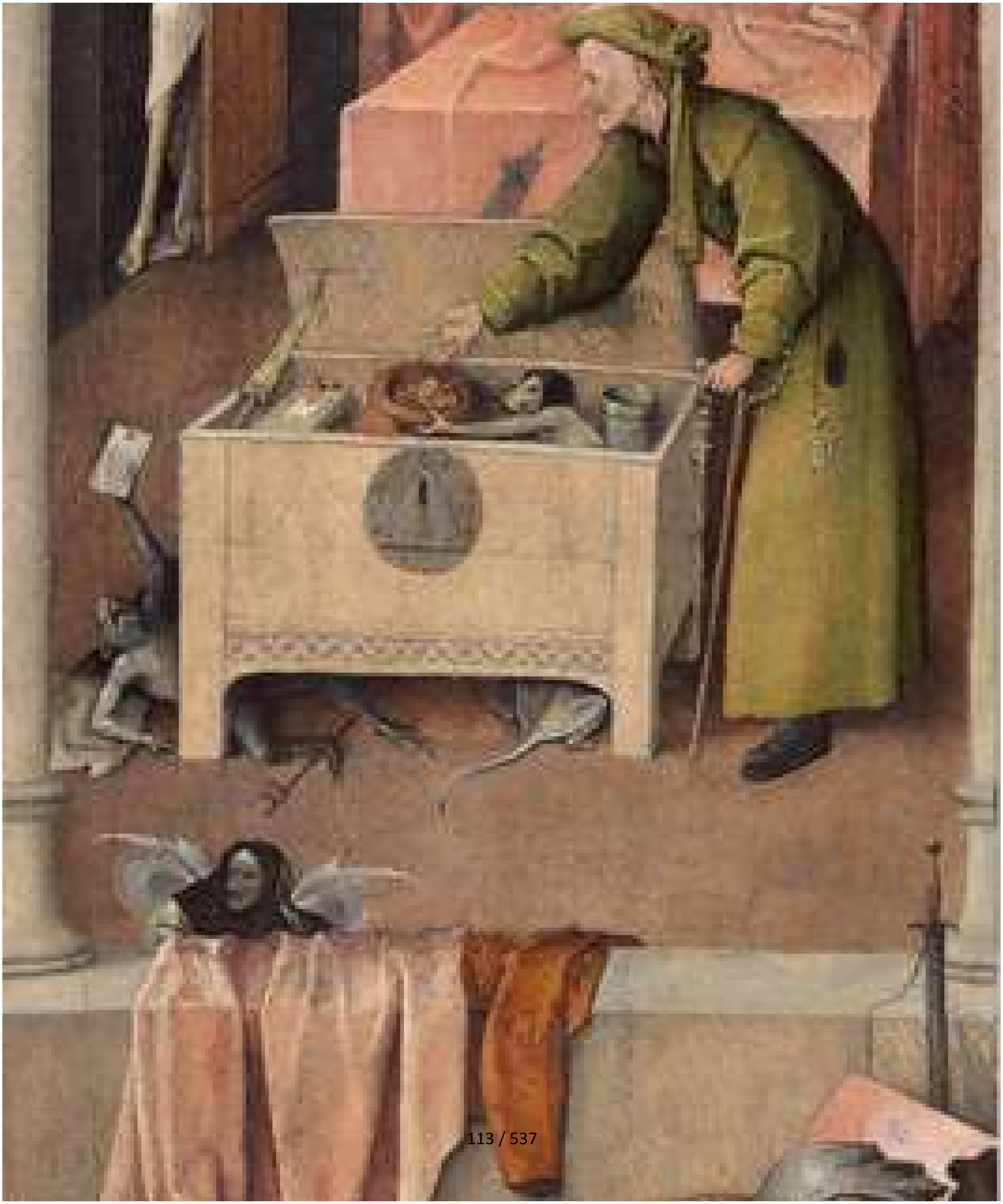
Citation

de la Perrière, Guillaume (c. 1503-c. 1565), “Three women and death, by La Perrière (1553),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/126.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)





(/omeka/files/show/183)

Title

Skeleton as death feminized by shroud, by Bosch (1490, c.)

Description

This image represents death as a skeleton with a shroud that covers the skull, and this feminizes the skeleton. The shroud, that covers the entire body, becomes a woman's tunic when the skeleton moves and it is stripped off any gender features.

Creator

Bosch, Hieronymus (c. 1450 - 1516)

Source

Death and the Miser, by Bosch (1490, c.)

The National Gallery of Art, Washington, DC, USA.
https://www.nga.gov/collection/art-object-page.41645.html (https://www.nga.gov/collection/art-object-page.41645.html)

Archived in:
https://web.archive.org/web/20201109215421/https://www.nga.gov/collection/art-object-page.41645.html (https://web.archive.org/web/20201109215421/https://www.nga.gov/collection/art-object-page.41645.html)

Accession Number: 1952.5.33

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Hieronymus_Bosch_-_Death_and_the_Miser_-_Google_Art_Project.jpg (https://commons.wikimedia.org/wiki/File:Hieronymus_Bosch_-_Death_and_the_Miser_-_Google_Art_Project.jpg)

Date

1490, c.

Relation

Other representations that include a skeleton with similar features as those described here include:

- Middle skeleton on the right in The Three Living and the Three Dead, by Madonna Master (attributed) (1310, c.) (http://deathandgender.celpyc.org/items/show/11)
- The skeleton on the left in Danse Macabre, by Notke (1475, c.) (http://deathandgender.celpyc.org/items/show/17)
- A skeleton holding an inscribed plaque. Mezzotint., by Christian Leopold (1750, c.) (http://deathandgender.celpyc.org/items/show/18)
- Vanitas, by School of Conrad Meit (1525, c.) (http://deathandgender.celpyc.org/items/show/25)
- Death as a procuress, by Rogier (1850, c.) (http://deathandgender.celpyc.org/items/show/88)
- Death tramples over female flesh, by Unknown (1700, c.) (http://deathandgender.celpyc.org/items/show/89)
- Trying to bribe death as a procuress, by Anonymous (1617) (http://deathandgender.celpyc.org/items/show/100)
- The skeleton on the left in Two skeletons on a pedestal, by Anonymous Italian artist (1750, c.) (http://deathandgender.celpyc.org/items/show/102)

Format

Oil on panel.
Dimensions: 93 × 31 cm

Item Relations

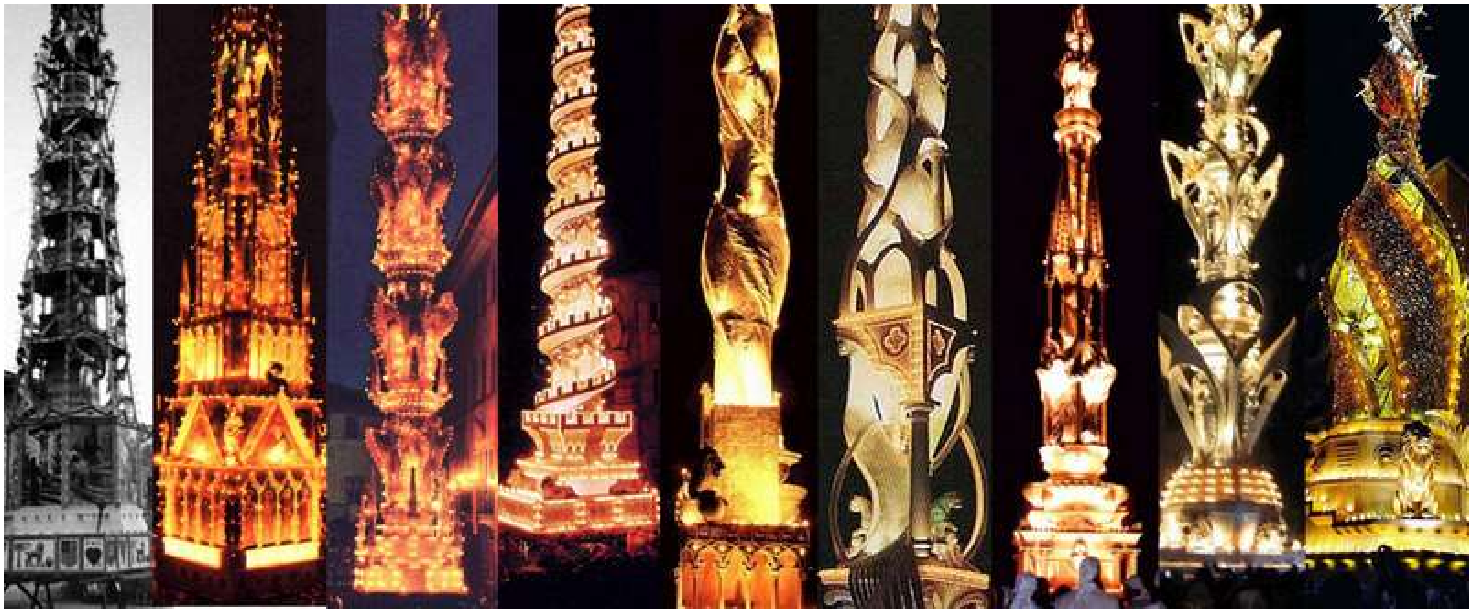
This item has no relations.

Tags

Skeleton feminized by shroud (/omeka/items/browse?tags=Skeleton+feminized+by+shroud)

Citation

Bosch, Hieronymus (c. 1450 - 1516), “Skeleton as death feminized by shroud, by Bosch (1490, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/127.



(/omeka/files/show/187)

Title

Saint Rose's machine

Description

Original title: Macchina di Santa Rosa ("Saint Rose's machine")

The Macchina di Santa Rosa is a tower used in Viterbo, Italy to venerate the patron Saint of the city, Saint Rose of Viterbo. The tower has been made of different materials throughout the centuries, stating in the 13th century.

Gender perspective: The origin of this papier maché architectural structure celebrate the tranasfer of the body of the saint dating back to the 13th century. The day before her preserved heart is ceremonially paraded. This symbolic structure acts as a material substitute for the whole body of the saint, which becomes a locus of adoration deprived of all human or generic attributes.

Source

Macchina di Santa Rosa, Viterbo, Italy.
Wikipedia:
https://en.wikipedia.org/wiki/Macchina_di_Santa_Rosa (https://en.wikipedia.org/wiki/Macchina_di_Santa_Rosa)

Archived in:
https://web.archive.org/web/20201007184141/https://en.wikipedia.org/wiki/Macchina_di_Santa_Rosa (https://web.archive.org/web/20201007184141/https://en.wikipedia.org/wiki/Macchina_di_Santa_Rosa)

Image 1:
“Fiore del Cielo” ("Flower of the Sky") (2009)
Wikimedia Commons
https://en.wikipedia.org/wiki/File:La_Macchina.JPG (https://en.wikipedia.org/wiki/File:La_Macchina.JPG)

Archived in:
https://web.archive.org/web/20201007184121/https://en.wikipedia.org/wiki/File:La_Macchina.JPG (https://web.archive.org/web/20201007184121/https://en.wikipedia.org/wiki/File:La_Macchina.JPG)

Image 2:
“Fiore del Cielo” ("Flower of the Sky") (2009)
Wikimedia Commons
https://commons.wikimedia.org/wiki/File:FVL_8951_Macchina_di_Santa_Rosa_Fiore_del_Cielo_Foto_di_Riccardo_Spinella.jpg
(https://commons.wikimedia.org/wiki/File:FVL_8951_Macchina_di_Santa_Rosa_Fiore_del_Cielo_Foto_di_Riccardo_Spinella.jpg)

Archived in:
https://web.archive.org/web/20201126022953/https://commons.wikimedia.org/wiki/File:FVL_8951_Macchina_di_Santa_Rosa_Fiore_del_Cielo_Foto_di_Riccardo_Spinella.jpg
(https://web.archive.org/web/20201126022953/https://commons.wikimedia.org/wiki/File:FVL_8951_Macchina_di_Santa_Rosa_Fiore_del_Cielo_Foto_di_Riccardo_Spinella.jpg)

Image 3:
"Ali di luce" ("Wings of light") (2003)
Wikimedia Commons
https://en.wikipedia.org/wiki/File:Ali_di_luce_20070903n_by_dd11.JPG (https://en.wikipedia.org/wiki/File:Ali_di_luce_20070903n_by_dd11.JPG)

Archived in:
https://web.archive.org/web/20201126023046/https://en.wikipedia.org/wiki/File:Ali_di_luce_20070903n_by_dd11.JPG
(https://web.archive.org/web/20201126023046/https://en.wikipedia.org/wiki/File:Ali_di_luce_20070903n_by_dd11.JPG)

Image 4:
3 SEPTEMBER 2019 | VITERBO - “Lift and Stop”... the Santa Rosa Machine is back! by Cilo, Tommaso (2019) in Event della Tuscia webpage. https://www.eventidellatuscia.it/3-settembre-2019-viterbo-sollevate-e-fermi-torna-la-macchina-di-santa-rosa/#prettyPhoto (https://www.eventidellatuscia.it/3-settembre-2019-viterbo-sollevate-e-fermi-torna-la-macchina-di-santa-rosa/#prettyPhoto)

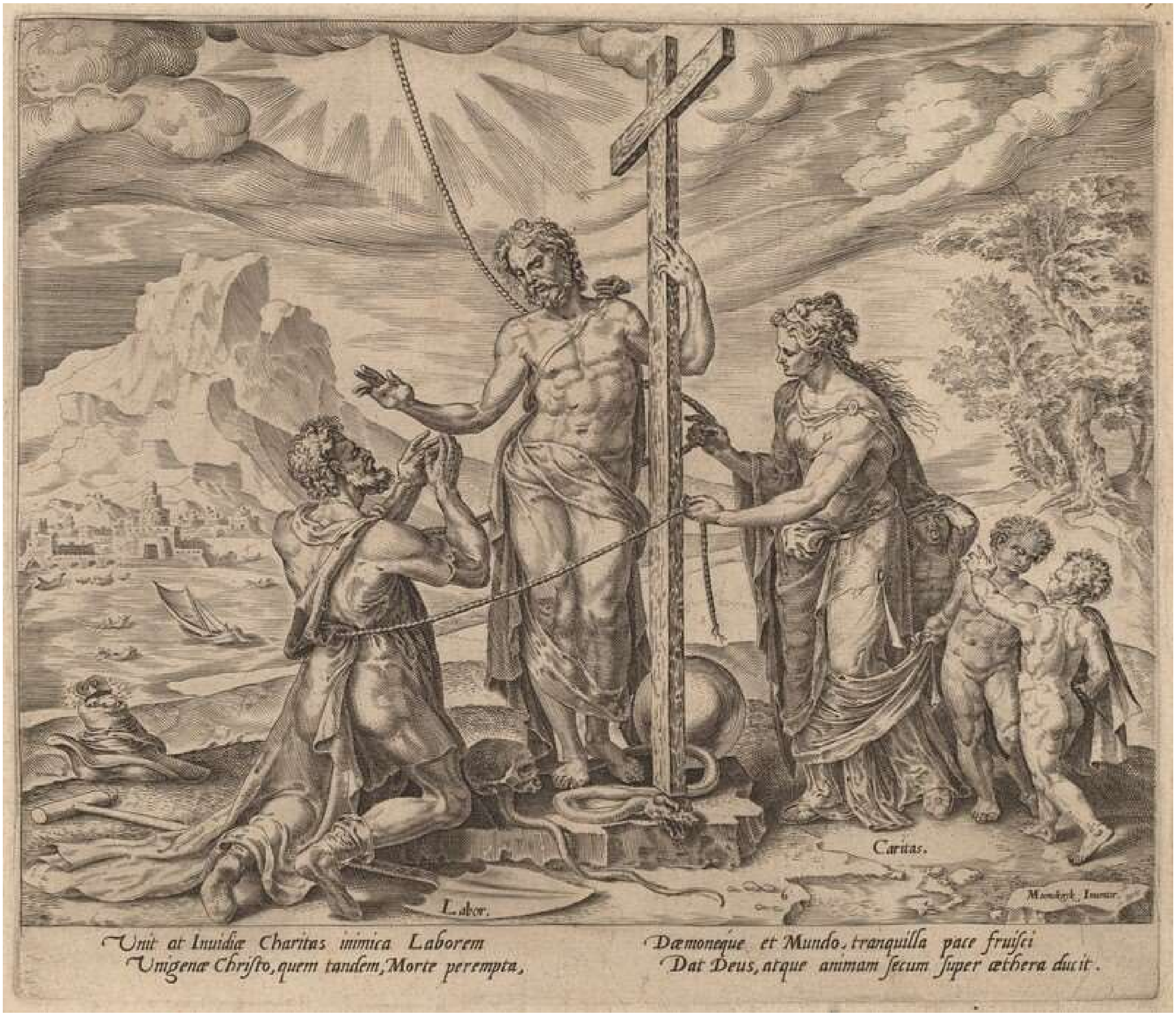
Archived in:
https://web.archive.org/web/20200926110209/https://www.eventidellatuscia.it/3-settembre-2019-viterbo-sollevate-e-fermi-torna-la-macchina-di-santa-rosa/

in Early Modernity

[(http://localhost/omeka)](http://localhost/omeka)

Go to...

The Diligent Worker United with Christ after Death, by Galle after van Heemskerck (1572)


Caritas.
Labor.
Unit at Inuidiæ Charitas inimica Laborem
Unigenæ Chriſto, quem tandem, Morte perempta,
Dæmoneque et Mundo, tranquilla pace fruiſci
Dat Deus, atque animam ſecum ſuper æthera ducit.

[(/omeka/files/show/189)](/omeka/files/show/189)

Title

The Diligent Worker United with Christ after Death, by Galle after van Heemskerck (1572)

Description

Galle, Philip (1537-1612)
van Heemskerck, Maerten (1498-1574)

Source

The National Gallery of Art, United States
https://www.nga.gov/collection/art-object-page.54298.html (https://www.nga.gov/collection/art-object-page.54298.html)

Archived in:
https://web.archive.org/web/20201202232808/https://www.nga.gov/collection/art-object-page.54298.html (https://web.archive.org/web/20201202232808/https://www.nga.gov/collection/art-object-page.54298.html)

Accession Number: 1974.33.6

Date

1572

Format

Engraving.
Dimensions: Unknown

Item Relations

This item has no relations.

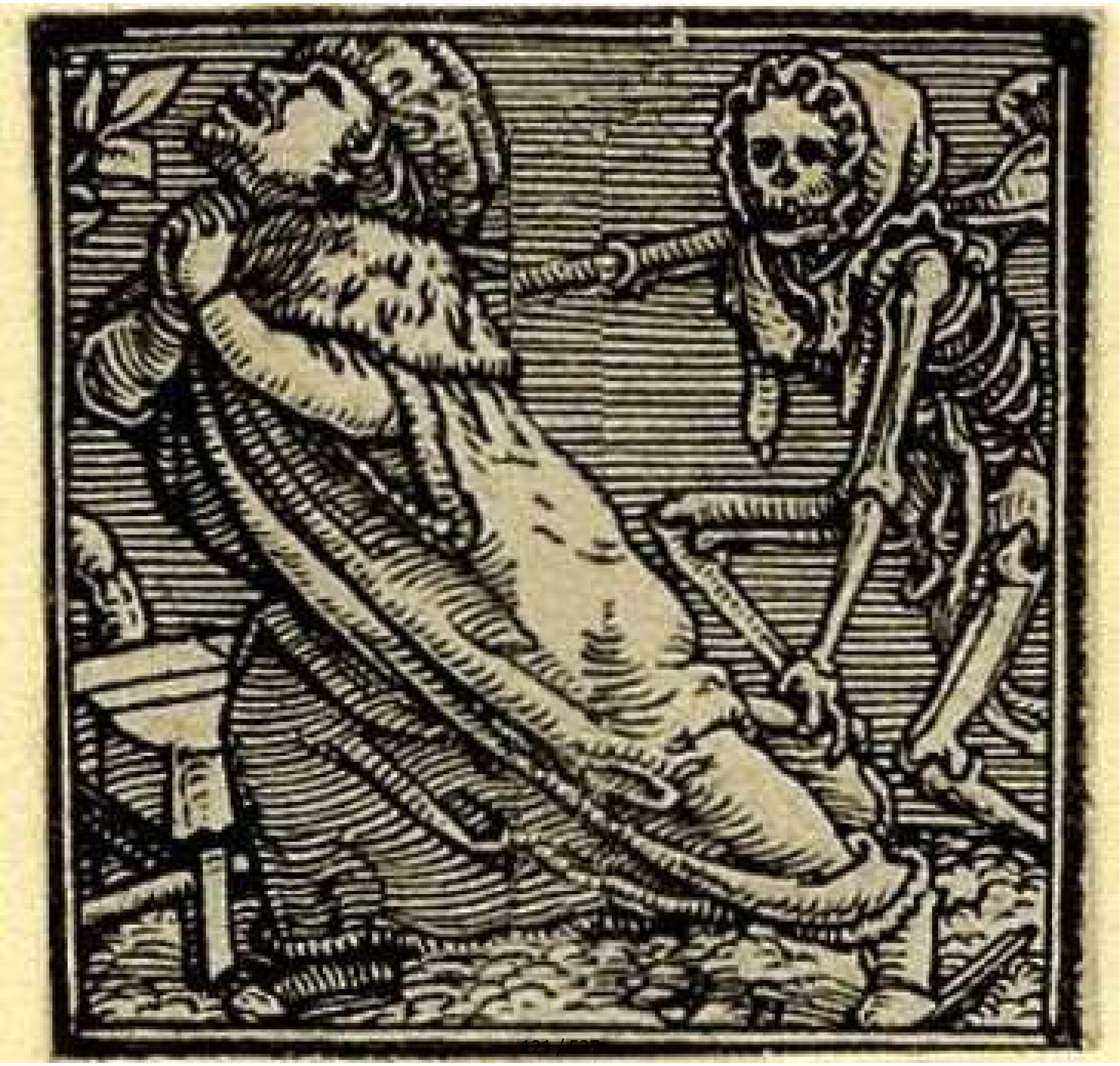
Citation

Galle, Philip (1537-1612) van Heemskerck, Maerten (1498-1574), “The Diligent Worker United with Christ after Death, by Galle after van Heemskerck (1572),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/129.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

The Duke, by Holbein the Younger (1538)



(/omeka/files/show/16)

Title

https://web.archive.org/web/20191202022708/http://www.dodedans.com/Eholbeini.htm (https://web.archive.org/web/20191202022708/http://www.dodedans.com/Eholbeini.htm))

This woodcut printing is found in *The Dance of Death* by the same author.

Creator

Holbein the Younger, Hans (c. 1497-1543)

Source

The National Gallery of Art, Washington D.C. the USA:
https://www.nga.gov/collection/art-object-page.11934.html (https://www.nga.gov/collection/art-object-page.11934.html)

Archived in:
https://web.archive.org/web/20190822180551/https://www.nga.gov/collection/art-object-page.11934.html (https://web.archive.org/web/20190822180551/https://www.nga.gov/collection/art-object-page.11934.html)

Number: 1943.3.9419

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Eholbeini.htm# (http://www.dodedans.com/Eholbeini.htm#)

Archived in:
https://web.archive.org/web/20191202022708/http://www.dodedans.com/Eholbeini.htm (https://web.archive.org/web/20191202022708/http://www.dodedans.com/Eholbeini.htm)

Date

1538

Format

Woodcut printing.
Dimensions: Unknown

Item Relations

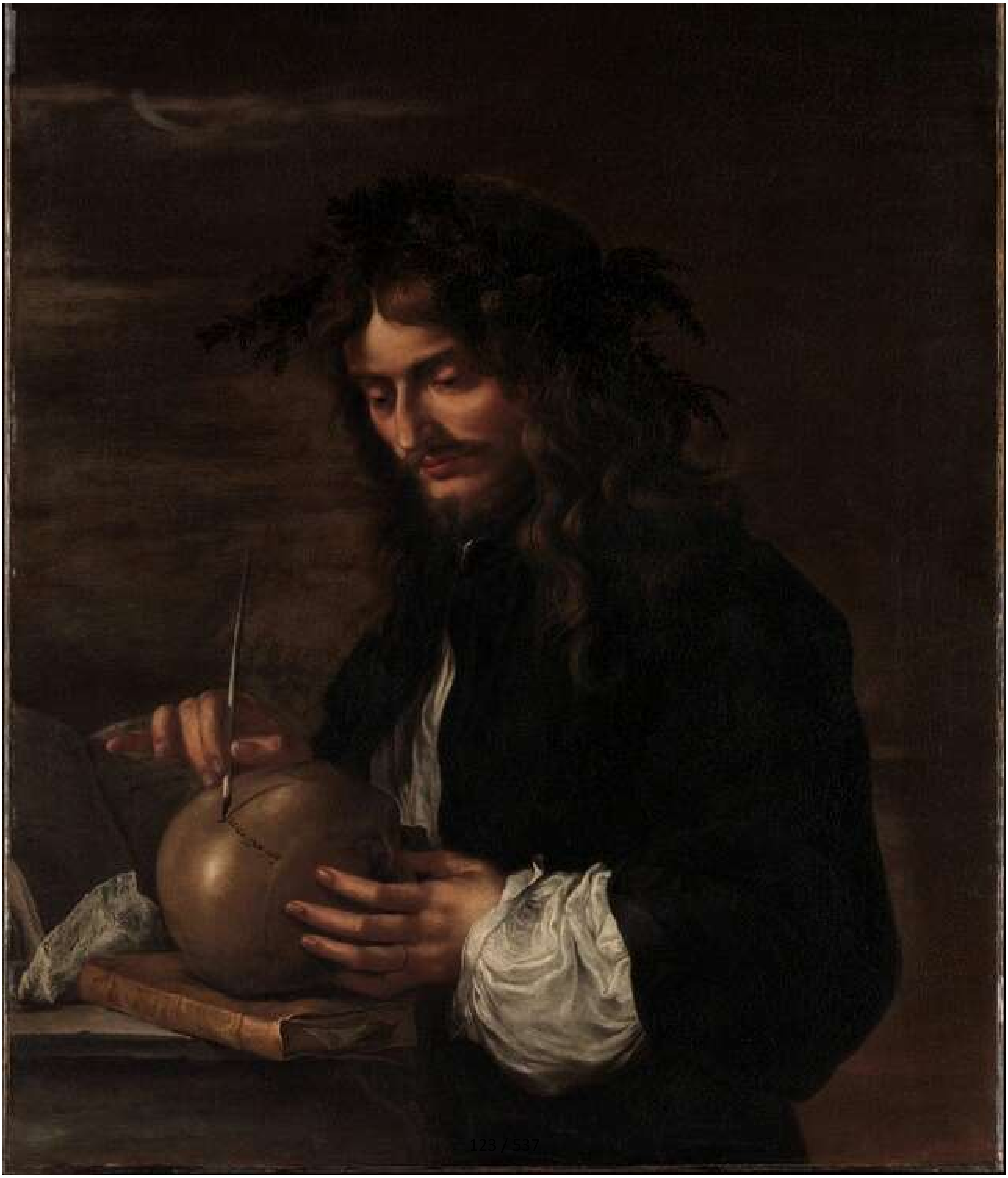
This item has no relations.

Citation

Holbein the Younger, Hans (c. 1497-1543), “The Duke, by Holbein the Younger (1538),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/13.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/190)

Creator

Rosa, Salvator (1615-1673)

Source

The Metropolitan Museum of Art, NY, United States.
https://www.metmuseum.org/art/collection/search/437508?searchField=All&amp;sortBy=Relevance&amp;ft=Jusepe+de+Ribera+(called+Lo+Spagnoletto)&amp;offset=80&amp;rpp=80&amp;pos=82 (https://www.metmuseum.org/art/collection/search/437508?searchField=All&amp;sortBy=Relevance&amp;ft=Jusepe+de+Ribera+(called+Lo+Spagnoletto)&amp;offset=80&amp;rpp=80&amp;pos=82)

Archived in:
https://web.archive.org/web/20201203154453/https://www.metmuseum.org/art/collection/search/437508?searchField=All&sortBy=Relevance&ft=Jusepe+de+Ribera+%28called+Lo+Spagnoletto%29&offset=80&rpp=80&pos=82 (https://web.archive.org/web/20201203154453/https://www.metmuseum.org/art/collection/search/437508?searchField=All&sortBy=Relevance&ft=Jusepe+de+Ribera+%28called+Lo+Spagnoletto%29&offset=80&rpp=80&pos=82)

Accession number: 21.105

Date

1647, c.

Format

Oil on canvas.
Dimensions: 99.1 × 79.4 cm

Item Relations

This item has no relations.

Collection

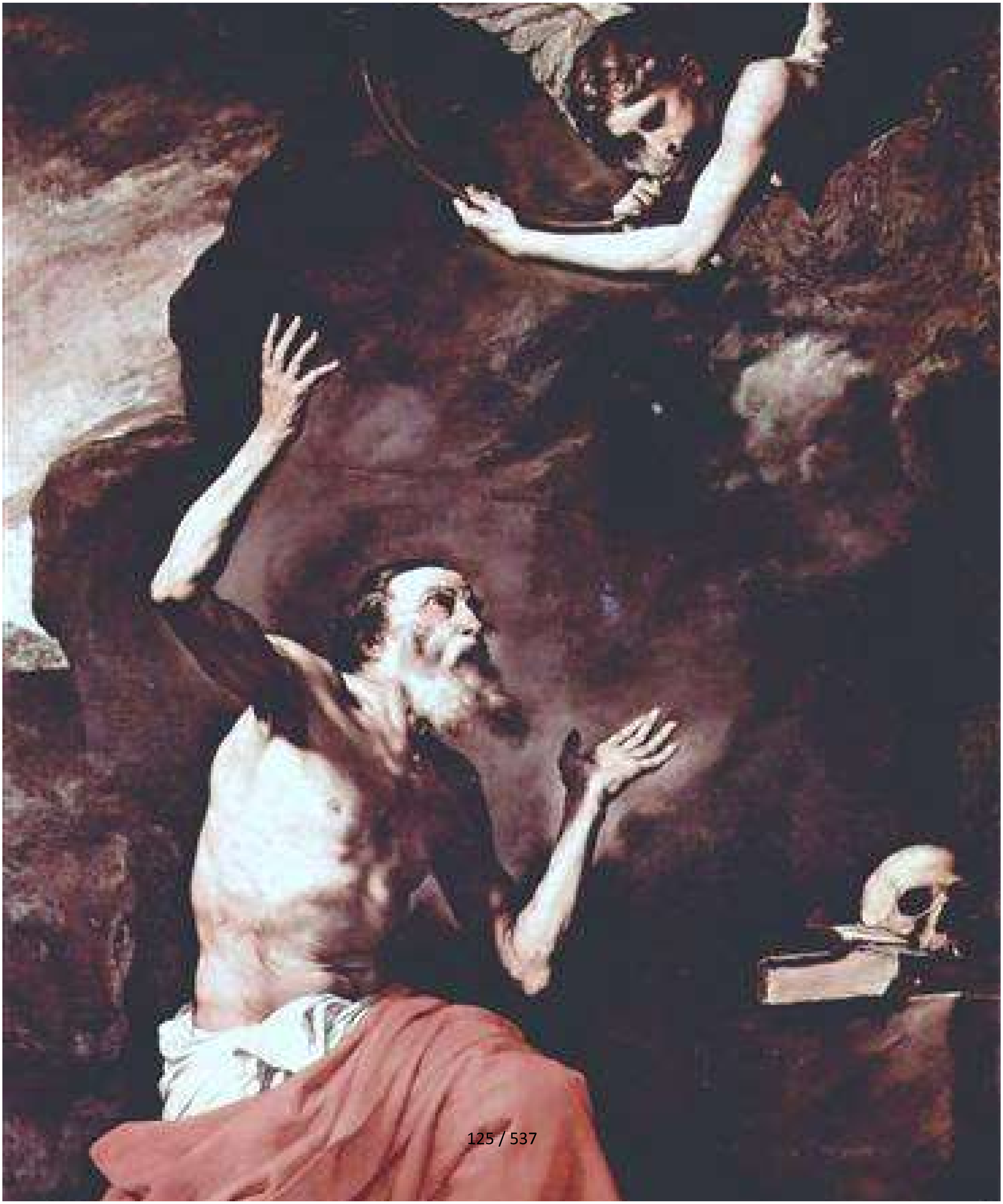
Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

Rosa, Salvator (1615-1673) , “Self-portrait with skull, by Rosa (1647, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/130.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/191)

Title

St. Jerome and the Angel of Judgement, by de Ribera (1626)

Description

The image represents saint Jerome covered from waist down with a red cloth, kneeling and looking up at an angel. On the right of the image, a skull with no visual gender traits rests on top of a book.

Creator

de Ribera, Jusepe (1591-1652)

Source

National Museum of Capodimonte, Naples, Italy

Found in Wikiart.org webpage.
https://www.wikiart.org/en/jusepe-de-ribera/st-jerome-and-the-angel-of-judgement-1626 (https://www.wikiart.org/en/jusepe-de-ribera/st-jerome-and-the-angel-of-judgement-1626)

Archived in:
https://web.archive.org/web/20201115000502/https://www.wikiart.org/en/jusepe-de-ribera/st-jerome-and-the-angel-of-judgement-1626 (https://web.archive.org/web/20201115000502/https://www.wikiart.org/en/jusepe-de-ribera/st-jerome-and-the-angel-of-judgement-1626)

Date

1626

Format

Oil on canvas.
Dimensions: 262 × 164 cm

Item Relations

This item has no relations.

Collection

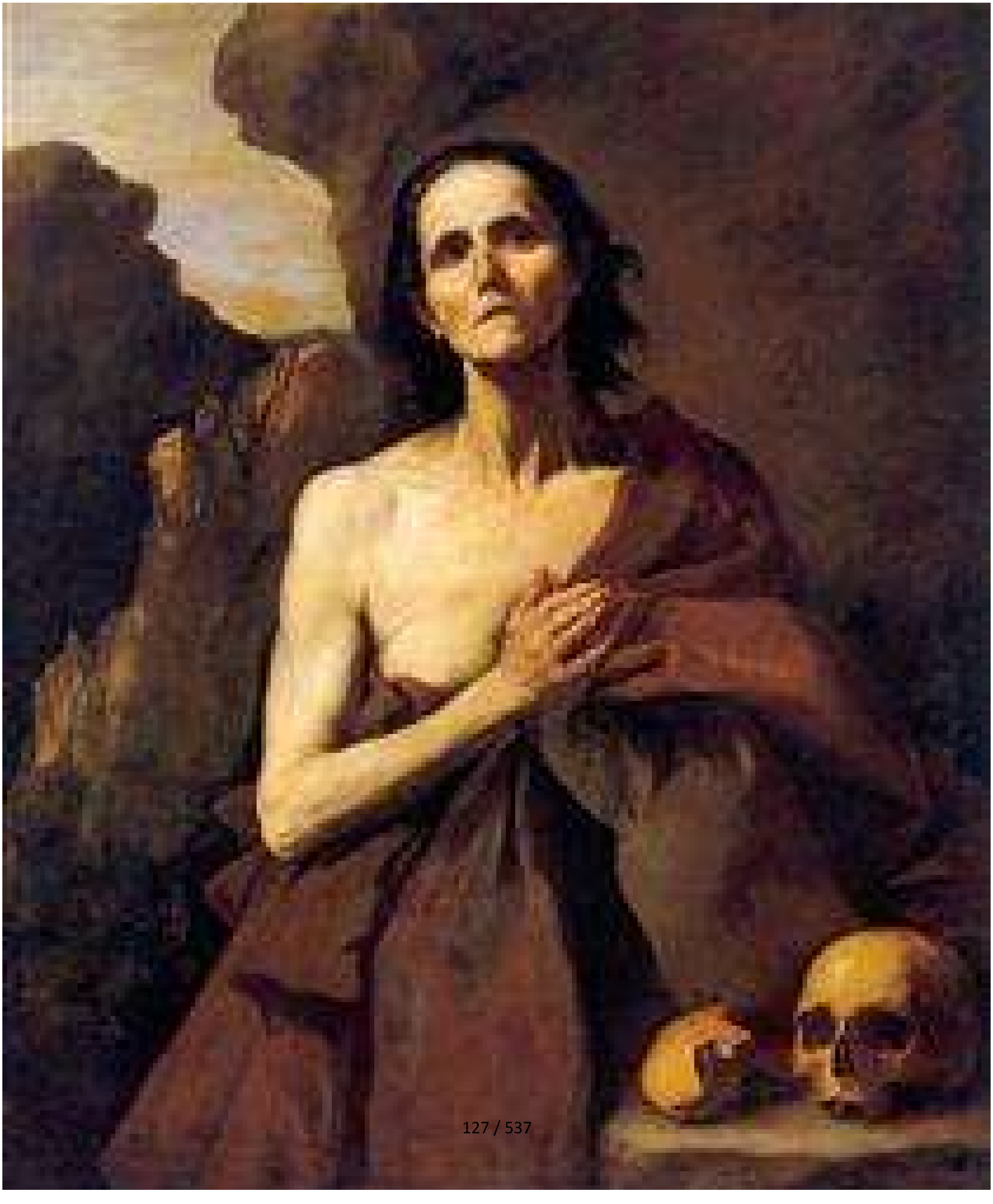
Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

de Ribera, Jusepe (1591-1652), “St. Jerome and the Angel of Judgement, by de Ribera (1626),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/131.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Description

This image represents Saint Mary of Egypt. She is depicted with her hands folded in front of her chest and covered with a cloth. On the right there is a skull with no visual gender traits and another piece of bone.

Creator

de Ribera, Jusepe (1591-1652)

Source

Wikiart.org webpage.
https://www.wikiart.org/en/jusepe-de-ribera/st-mary-of-egypt-1641 (https://www.wikiart.org/en/jusepe-de-ribera/st-mary-of-egypt-1641)

Archived in:
https://web.archive.org/web/20150930042247/https://www.wikiart.org/en/jusepe-de-ribera/st-mary-of-egypt-1641 (https://web.archive.org/web/20150930042247/https://www.wikiart.org/en/jusepe-de-ribera/st-mary-of-egypt-1641)

Date

1641

Format

Oil on canvas.
Dimensions: 132 × 108 cm

Item Relations

This item has no relations.

Collection

[Penitents, Eremites and Saints with Skulls](/omeka/collections/show/2) (/omeka/collections/show/2)

Citation

de Ribera, Jusepe (1591-1652), “St. Mary of Egypt, by de Ribera (1641),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/132.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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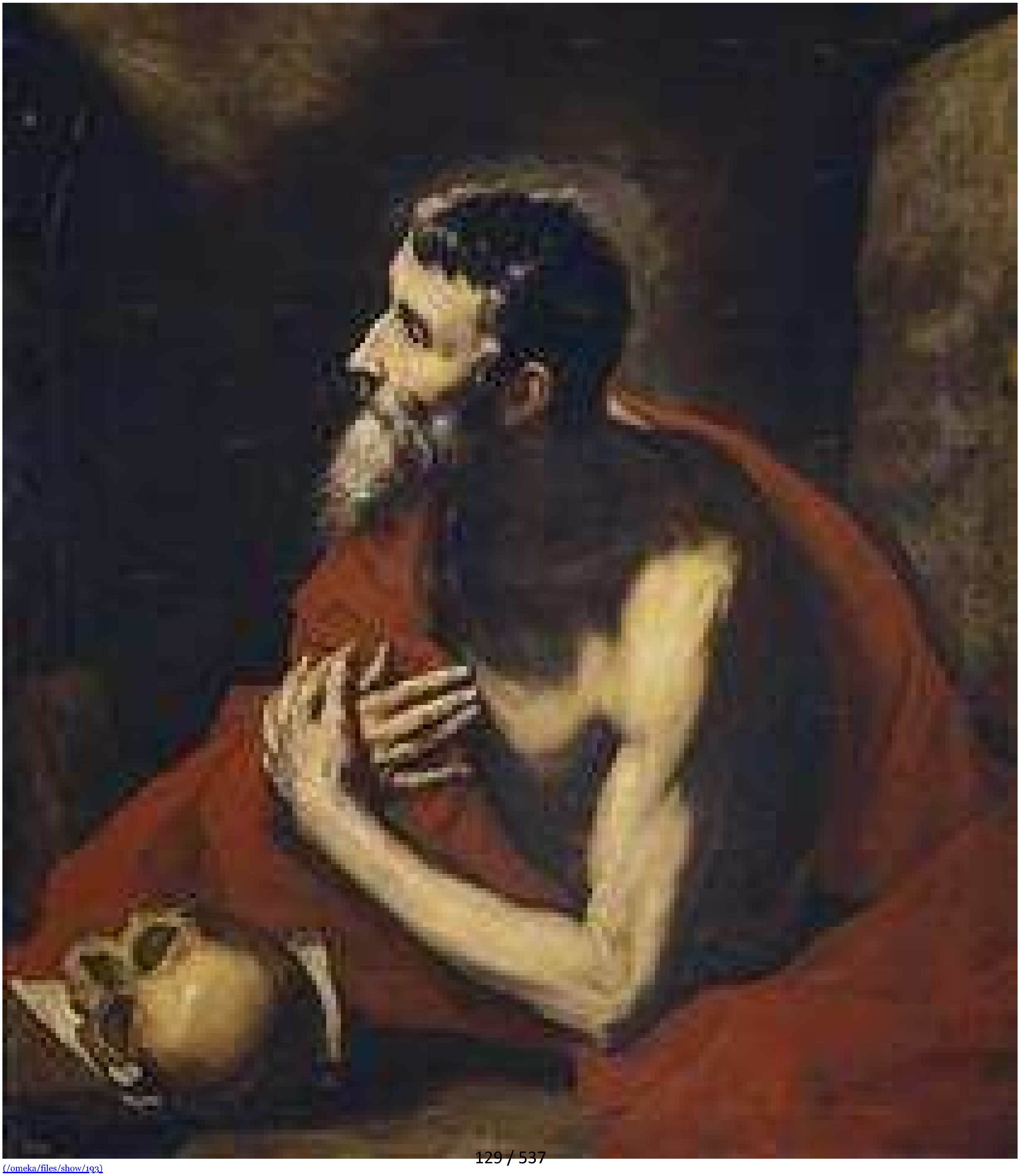


[(/omeka/files/show/193)](/omeka/files/show/193)

Title

Source

Prado Museum, Madrid, Spain.
https://www.museodelprado.es/en/the-collection/art-work/saint-jerome/ed6ff24c-908e-40c0-80db-d1e887bd6894 (https://www.museodelprado.es/en/the-collection/art-work/saint-jerome/ed6ff24c-908e-40c0-80db-d1e887bd6894)

Archived in:
https://web.archive.org/web/20201020085245/https://www.museodelprado.es/en/the-collection/art-work/saint-jerome/ed6ff24c-908e-40c0-80db-d1e887bd6894 (https://web.archive.org/web/20201020085245/https://www.museodelprado.es/en/the-collection/art-work/saint-jerome/ed6ff24c-908e-40c0-80db-d1e887bd6894)

Inventory number: P001096

Wikiart.org webpage.
https://www.wikiart.org/en/jusepe-de-ribera/st-jerome-1644 (https://www.wikiart.org/en/jusepe-de-ribera/st-jerome-1644)

Archived in:
https://web.archive.org/web/20160812232337/https://www.wikiart.org/en/jusepe-de-ribera/st-jerome-1644 (https://web.archive.org/web/20160812232337/https://www.wikiart.org/en/jusepe-de-ribera/st-jerome-1644)

Date

1644

Format

Oil on canvas.
Dimensions: 109 × 90 cm

Item Relations

This item has no relations.

Collection

Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

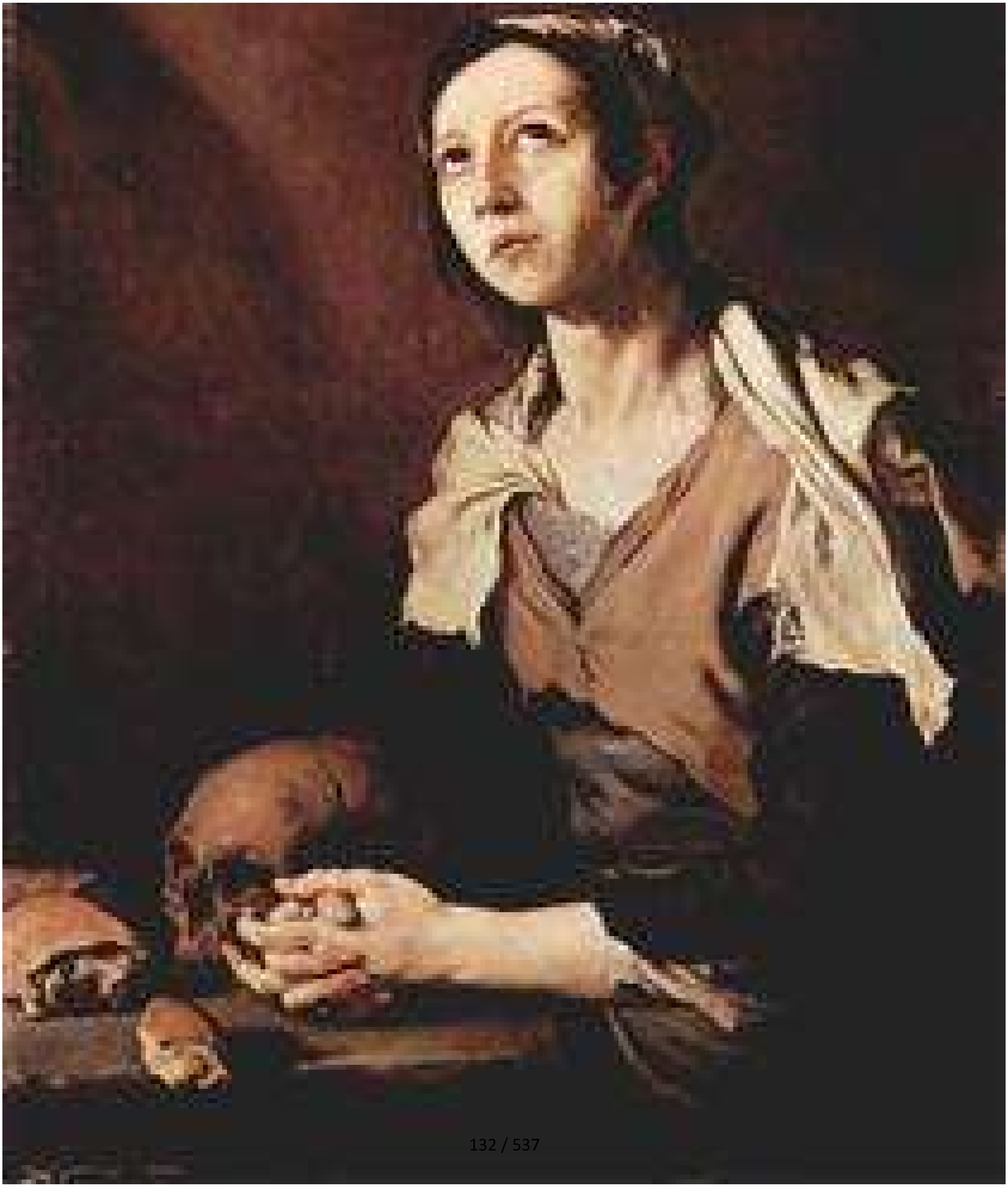
Citation

de Ribera, Jusepe (1591-1652), “Saint Jerome, by de Ribera (1644),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/133.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

St. Mary of Egypt with skull, by de Ribera (1651)



(/omeka/files/show/194)

Creator

de Ribera, Jusepe (1591-1652)

Source

Wikiart.org webpage.
https://www.wikiart.org/en/jusepe-de-ribera/st-mary-of-egypt-1651 (https://www.wikiart.org/en/jusepe-de-ribera/st-mary-of-egypt-1651)

Archived in:
https://web.archive.org/web/20201206012918/https://www.wikiart.org/en/jusepe-de-ribera/st-mary-of-egypt-1651 (https://web.archive.org/web/20201206012918/https://www.wikiart.org/en/jusepe-de-ribera/st-mary-of-egypt-1651)

Date

1651

Format

Oil on canvas.
Dimensions: 88 × 71 cm

Item Relations

This item has no relations.

Collection

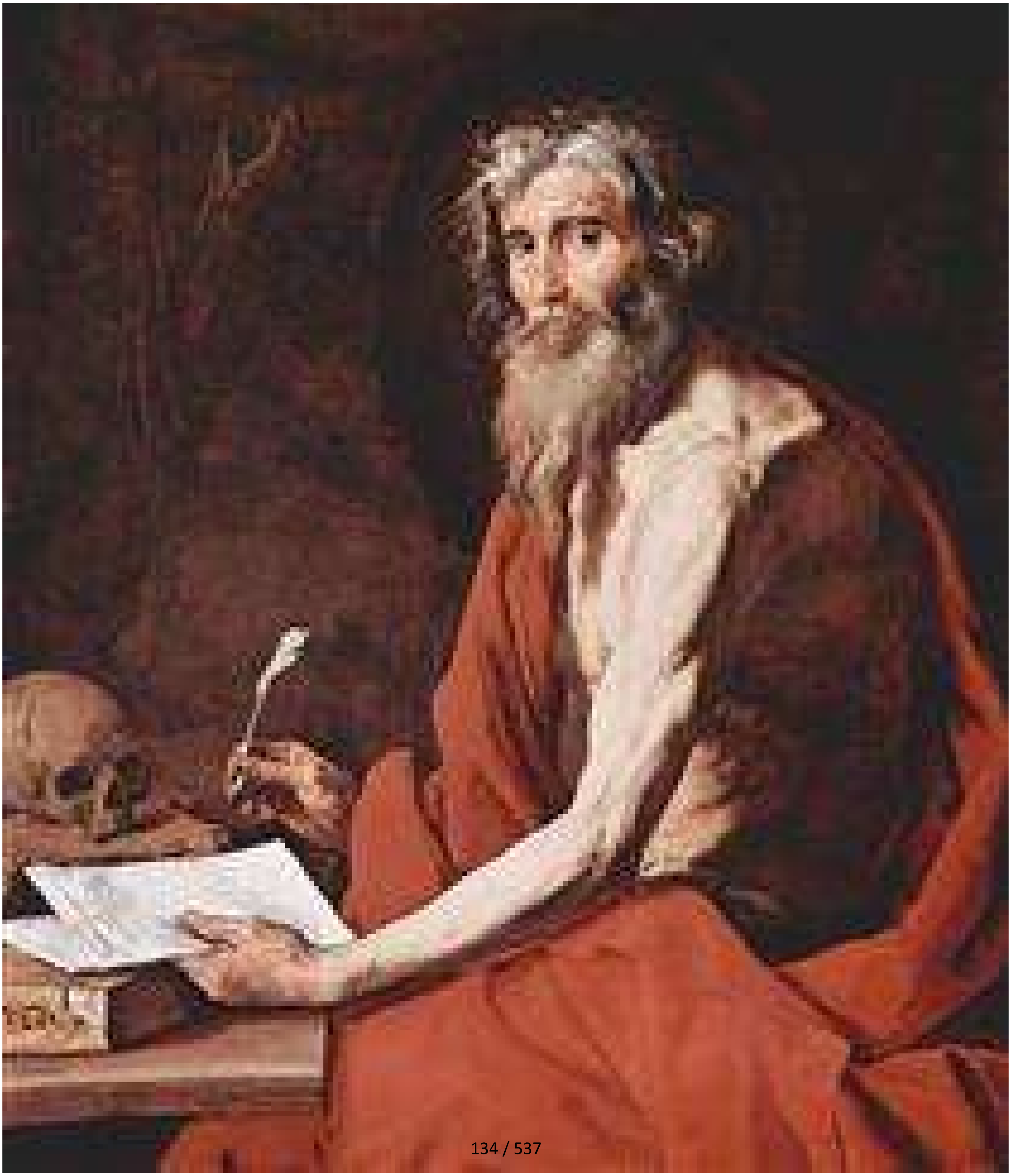
Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

de Ribera, Jusepe (1591-1652), "St. Mary of Egypt with skull, by de Ribera (1651)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/134.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/195)

Titl

Creator

de Ribera, Jusepe (1591-1652)

Source

National Museum of Capodimonte, Naples, Italy

Found in Wikiart.org webpage.
https://www.wikiart.org/en/jusepe-de-ribera/st-jerome-1651 (https://www.wikiart.org/en/jusepe-de-ribera/st-jerome-1651)

Archived in:
https://web.archive.org/web/20160612170830/https://www.wikiart.org/en/jusepe-de-ribera/st-jerome-1651 (https://web.archive.org/web/20160612170830/https://www.wikiart.org/en/jusepe-de-ribera/st-jerome-1651)

Date

1651

Format

Oil on canvas.
Dimensions: 125 × 100 cm

Item Relations

This item has no relations.

Collection

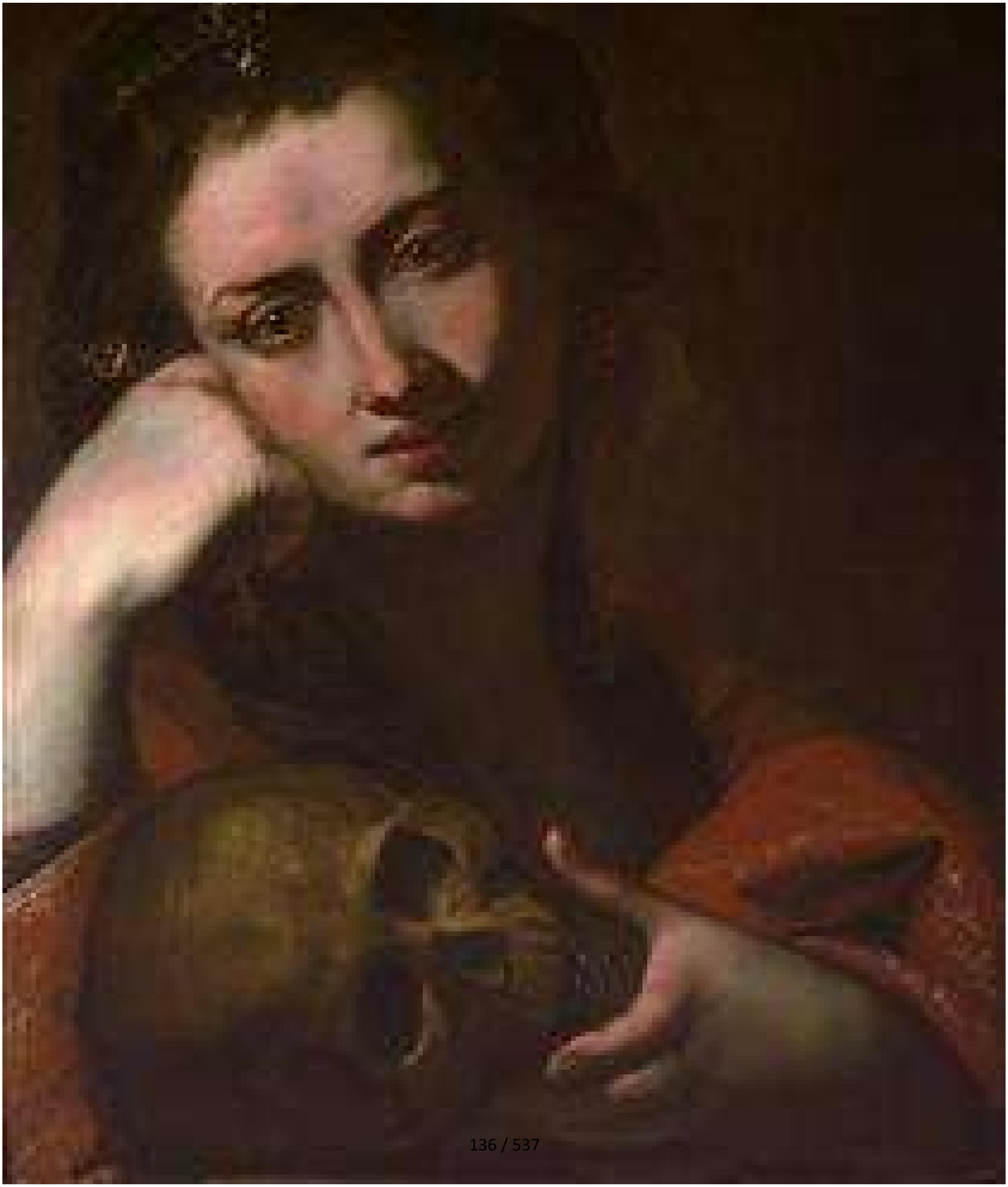
Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

de Ribera, Jusepe (1591-1652), “St. Jerome, by de Ribera (1651),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/135.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/196)

Creator

de Ribera, Jusepe (1591-1652)

Source

Private collection.

Found in Wikiart.org webpage.
https://www.wikiart.org/en/jusepe-de-ribera/the-penitent-magdalen-vanitas (https://www.wikiart.org/en/jusepe-de-ribera/the-penitent-magdalen-vanitas)

Archived in:
https://web.archive.org/web/20160918091345/https://www.wikiart.org/en/jusepe-de-ribera/the-penitent-magdalen-vanitas (https://web.archive.org/web/20160918091345/https://www.wikiart.org/en/jusepe-de-ribera/the-penitent-magdalen-vanitas)

Date

1650, c.

Format

Oil on canvas.
Dimensions: Unknown

Item Relations

This item has no relations.

Collection

[Penitents, Eremites and Saints with Skulls](/omeka/collections/show/2) (/omeka/collections/show/2)

Citation

de Ribera, Jusepe (1591-1652), “The Penitent Magdalen, by de Ribera (1650, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/136.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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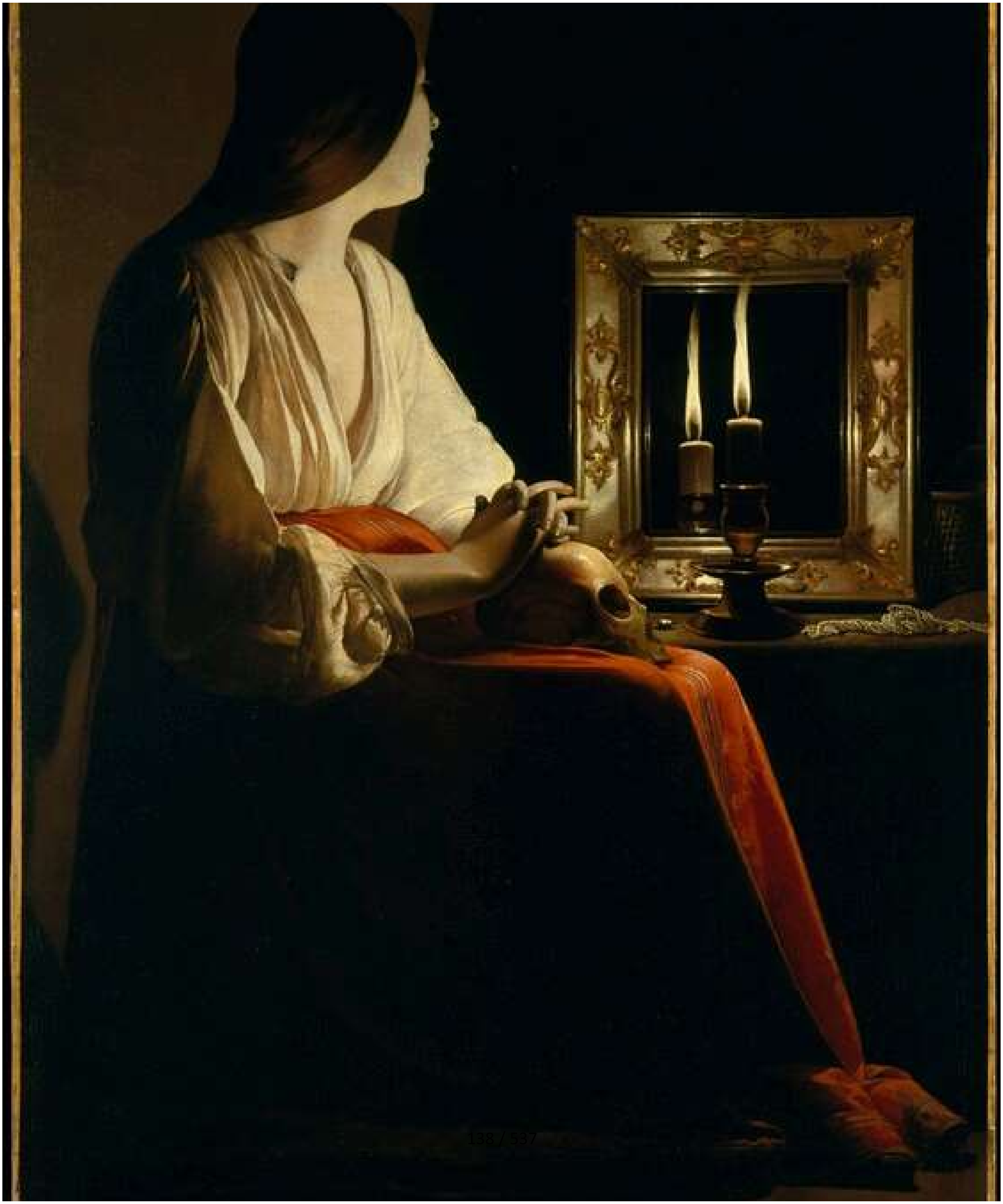

[(/omeka/files/show/197)](/omeka/files/show/197)

Title

The Penitent Magdalen, by de La Tour (1640, c.)

Description

The image represents Mary Magdalen, dressed in white and red staring at a mirror placed on the right. A candle illuminates the scene and reflects on the mirror. On Mary Magdalen's lap there is a skull deprived of any gender traits. Magdalen's hands rest on the genderless skull.

Creator

de La Tour, Georges (1593-1652)

Source

The Metropolitan Museum of Art, NY, US.
https://www.metmuseum.org/art/collection/search/436839 (https://www.metmuseum.org/art/collection/search/436839)

Archived in:
https://web.archive.org/web/20201101072939/https://www.metmuseum.org/art/collection/search/436839 (https://web.archive.org/web/20201101072939/https://www.metmuseum.org/art/collection/search/436839)

Accession Number: 1978.517

Date

1640, c.

Format

Oil on canvas.
Dimensions: 133.4 × 102.2 cm

Item Relations

This item has no relations.

Collection

Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

de La Tour, Georges (1593-1652), “The Penitent Magdalen, by de La Tour (1640, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/137.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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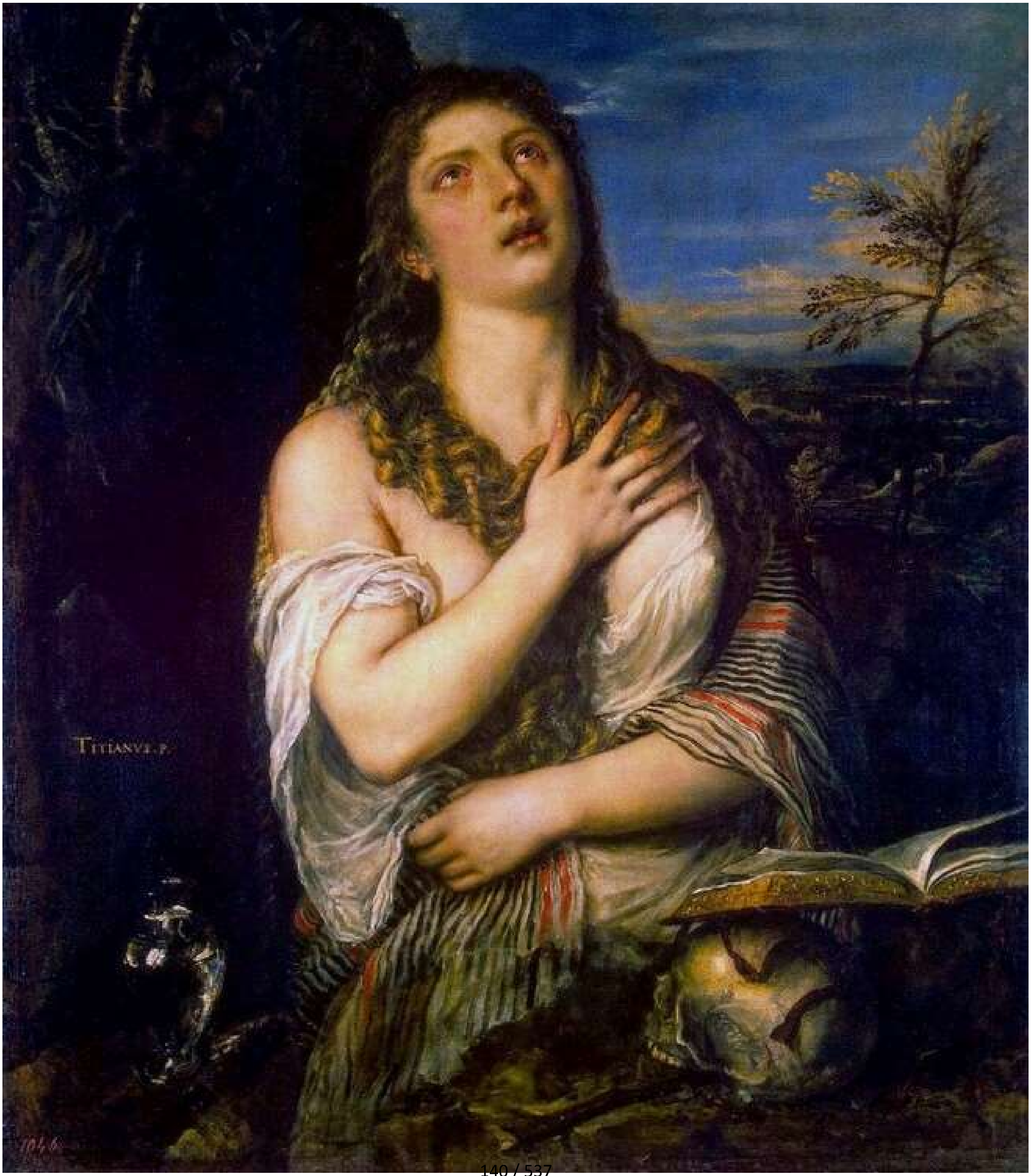


(/omeka/files/show/198)

Title

Titian (Tiziano Vecellio) (c. 1485- c. 1576)

Source

The State Hermitage Museum, Saint Petersburg, Russia
https://hermitagemuseum.org/wps/portal/hermitage/digital-collection/01.+paintings/32191 (https://hermitagemuseum.org/wps/portal/hermitage/digital-collection/01.+paintings/32191)

Archived in:
https://web.archive.org/web/20191025171807/https://www.hermitagemuseum.org/wps/portal/hermitage/digital-collection/01.%20Paintings/32191/!ut/p/z0/04_Sj9CPykssy0xPLMnMz0vMAfIjo8zi_R0dzQyNnQ28_J1NXQwc_YMCTIOc_dwNDE30vfSj8CsAmmBU5Ovsm64fVZBYkqGbmZeWrx9hYKinEJCYmVeSm
lng=ru (https://web.archive.org/web/20191025171807/https://www.hermitagemuseum.org/wps/portal/hermitage/digital-collection/01.%20Paintings/32191/!ut/p/z0/04_Sj9CPykssy0xPLMnMz0vMAfIjo8zi_R0dzQyNnQ28_J1NXQwc_YMCTIOc_dwNDE30vfSj8CsAmmBU5Ovsm64fVZBYkqGbmZeWrx9hYKinEJCYmVeSmZderB9hbGRoaahfkB0VCQDJNdU8/?lng=ru)

Inventory Number: ГЭ-117

Wikipedia:
https://en.wikipedia.org/wiki/Penitent_Magdalene_(Titian,_1565) (https://en.wikipedia.org/wiki/Penitent_Magdalene_(Titian,_1565))

Archived in:
https://web.archive.org/web/20190622140944/https://en.wikipedia.org/wiki/Penitent_Magdalene_(Titian,_1565) (https://web.archive.org/web/20190622140944/https://en.wikipedia.org/wiki/Penitent_Magdalene_(Titian,_1565))

Date

1560, c.

Format

Oil on canvas.
Dimensions: 119 × 97 cm

Item Relations

This item has no relations.

Collection

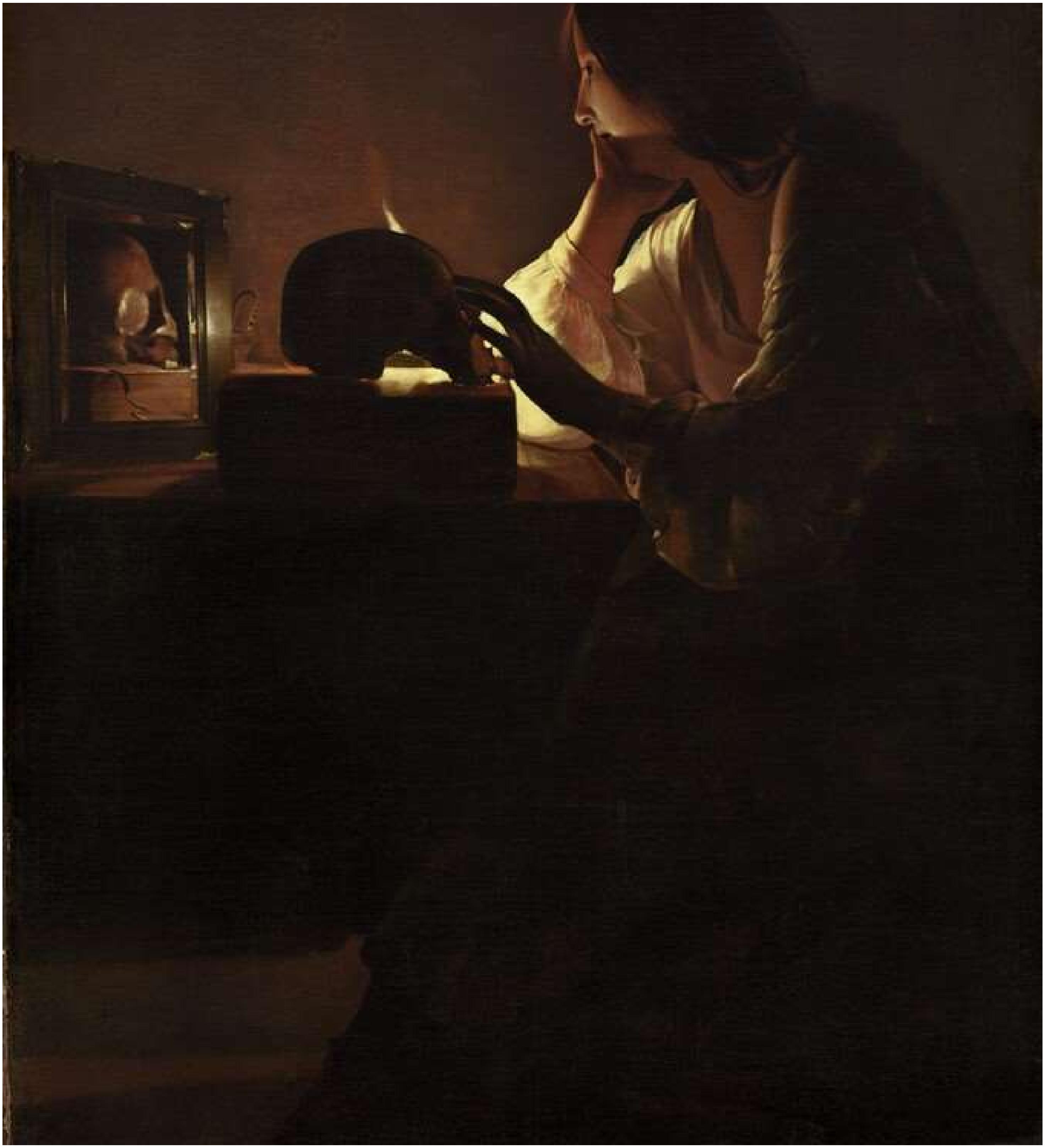
Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

Titian (Tiziano Vecellio) (c. 1485- c. 1576), “Repentant Mary Magdalen, by Titian (1560, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/138.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/199)

Title

The Repentant Magdalen, by de La Tour (1635, c.)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.54386.html (https://www.nga.gov/collection/art-object-page.54386.html)

Archived in:
https://web.archive.org/web/20200514162138/https://www.nga.gov/collection/art-object-page.54386.html (https://web.archive.org/web/20200514162138/https://www.nga.gov/collection/art-object-page.54386.html)

Accession Number: 1974.52.1

Date

1635, c.

Format

Oil on canvas.
Dimensions: 113 × 92.7 cm

Item Relations

This item has no relations.

Collection

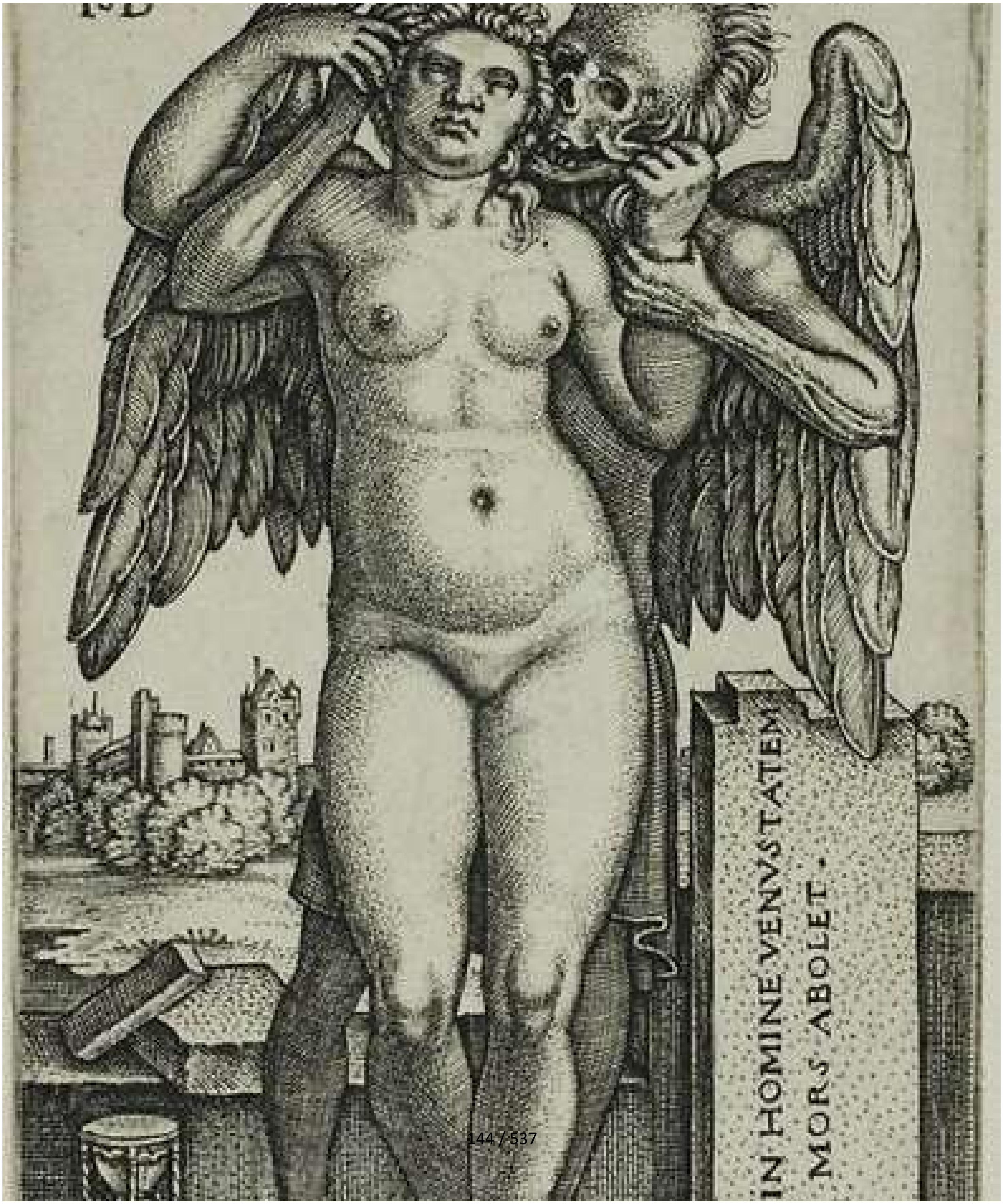
Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

de La Tour, Georges (1593-1652), “The Repentant Magdalen, by de La Tour (1635, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/139.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


IN HOMINE VENVSTATEM
MORS ABOLET.

(/omeka/files/show/17)

Title

Death and the Maiden, by Beham (1547)

Description

A nude woman is being held by a skeleton with hair and wings. The skeleton is holding the woman by her hands.

Gender perspective: The angel of Death may be interpreted as a male since it is taller than the woman and its left arm is noticeably strong. However, its left forearm and hand are feminine. The presence of hair on the skull is mostly a female characterization. The Latin inscription, Death abolishes all beauty in man, uses the term "man", often understood to include male and female, but here the term contrasts with the woman threatened by death, who corresponds best to the reference to beauty.

Creator

Beham, Hans Sebald (1500-1550)

Source

Art Institute of Chicago, the USA:
https://www.artic.edu/artworks/77458/death-and-the-maiden (https://www.artic.edu/artworks/77458/death-and-the-maiden)

Archived in:
https://web.archive.org/web/20200710201629/https://www.artic.edu/artworks/77458/death-and-the-maiden (https://web.archive.org/web/20200710201629/https://www.artic.edu/artworks/77458/death-and-the-maiden)

Reference Number: 1919.2279

Wikimedia Commons:
https://en.wikipedia.org/wiki/File:Death_and_the_Standing_Nude.jpg (https://en.wikipedia.org/wiki/File:Death_and_the_Standing_Nude.jpg)

Archived in:
https://web.archive.org/web/20171002105243/https://en.wikipedia.org/wiki/File:Death_and_the_Standing_Nude.jpg (https://web.archive.org/web/20171002105243/https://en.wikipedia.org/wiki/File:Death_and_the_Standing_Nude.jpg)

Date

1547

Format

Engraving in black on ivory laid paper,
Dimensions: 7.5 × 4.8 cm

Item Relations

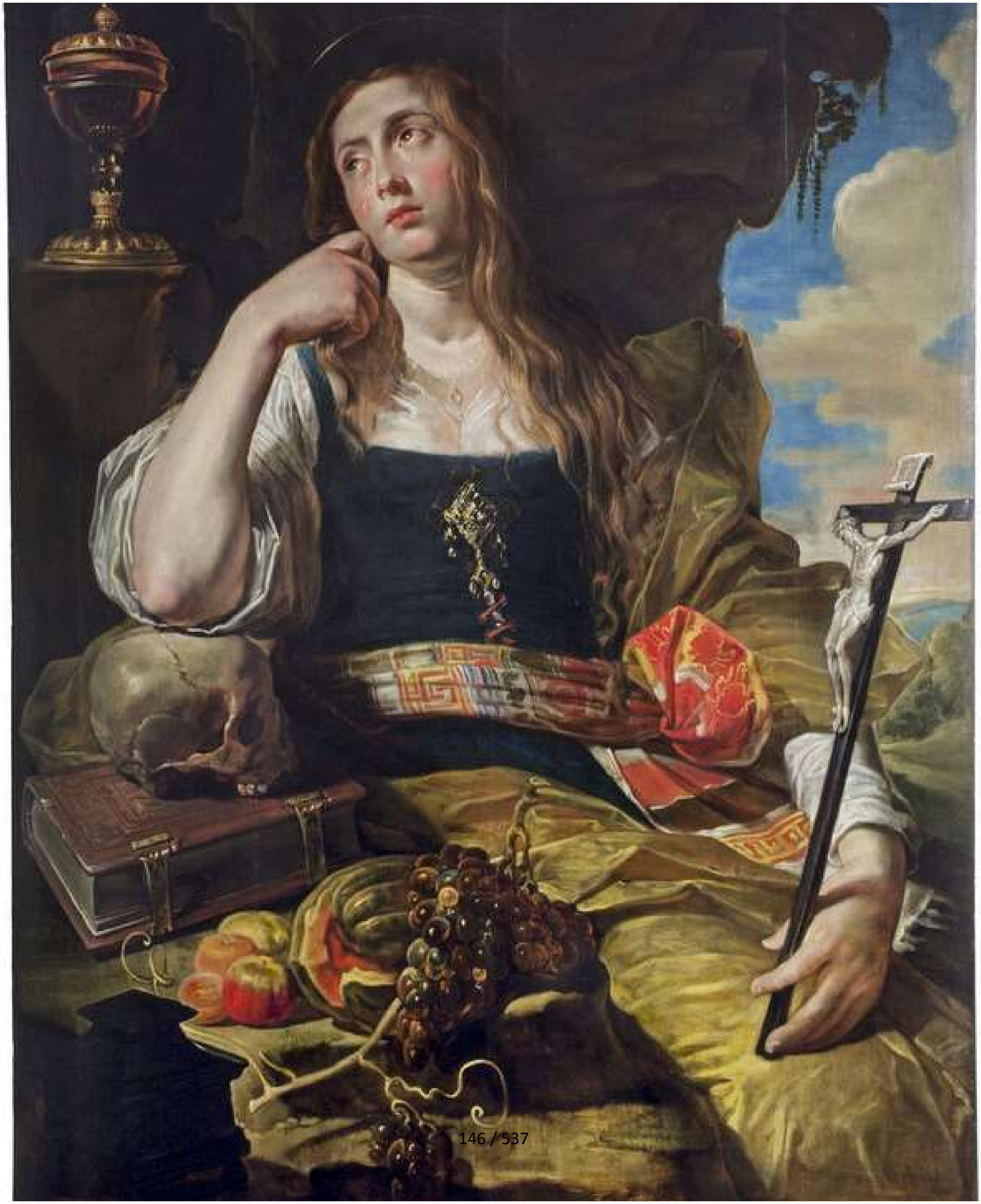
This item has no relations.

Citation

Beham, Hans Sebald (1500-1550), “Death and the Maiden, by Beham (1547),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/14.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Description

This image represents Mary Magdalen sitting looking up and surrounded by objects and fruits. Among these objects, we can find a crucifix on her left hand, a chalice oh her right side and a skull, she is resting her right arm on. The skull appears with no gender traits. In the image, there is physical continuity between the skull and her own body and head.

Creator

Janssens, Abraham (c. 1575-1632)

Source

Mount Holyoke College Art Museum, Massachusetts, US.
https://artmuseum.mtholyoke.edu/object/penitent-magdalene (https://artmuseum.mtholyoke.edu/object/penitent-magdalene)

Archived in:
https://web.archive.org/web/20201022073752/https://artmuseum.mtholyoke.edu/object/penitent-magdalene (https://web.archive.org/web/20201022073752/https://artmuseum.mtholyoke.edu/object/penitent-magdalene)

Date

1620, c.

Format

Oil on panel.
Dimensions: 148.6 × 121.9 cm

Item Relations

This item has no relations.

Collection

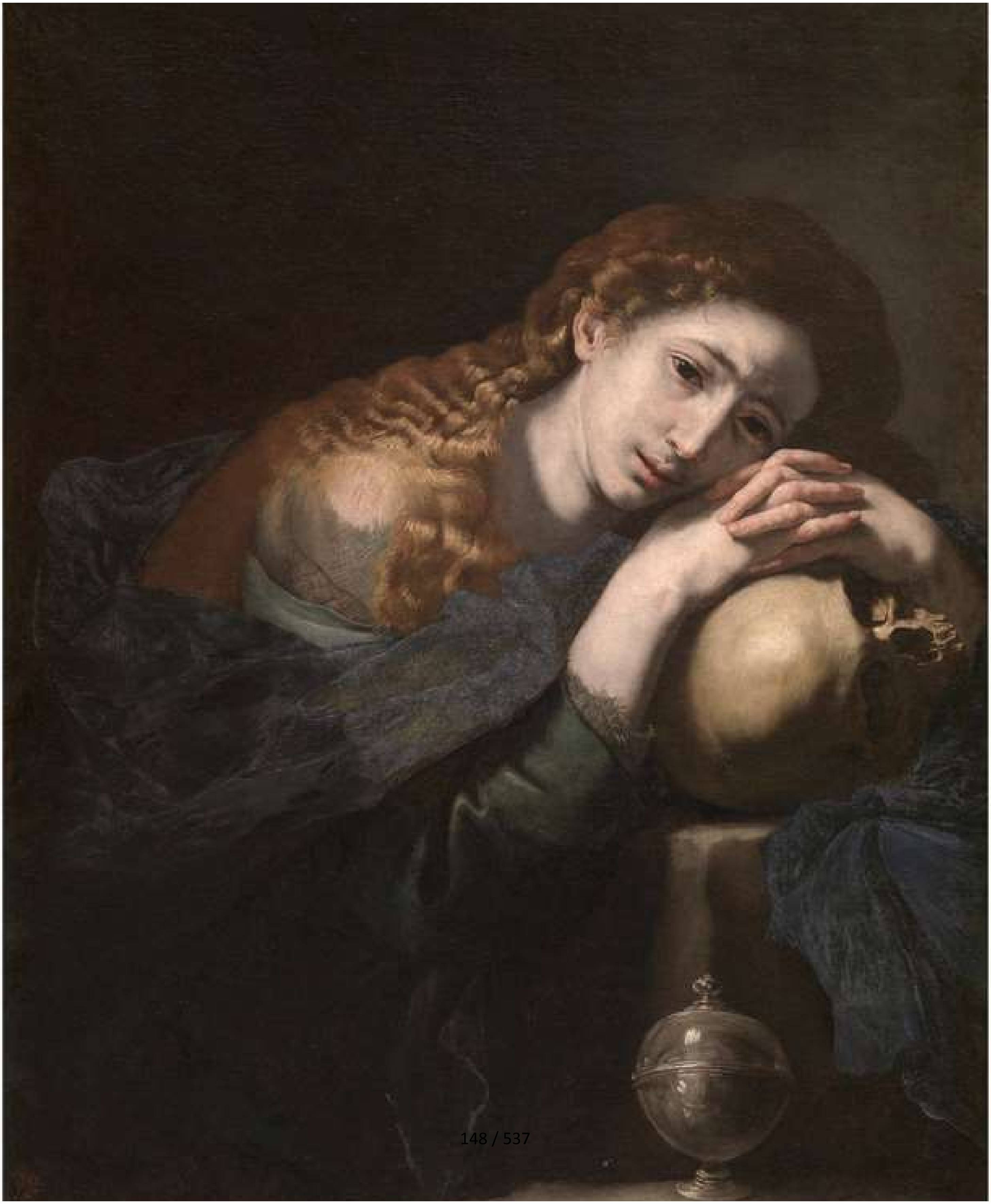
Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

Janssens, Abraham (c. 1575-1632), “The Penitent Magdalen, by Janssens (1620, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/140.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Description

The image represents Mary Magdalen. Her head is resting on her folded hands, which in turn rest on a skull. The skull, although by Mary Magdalen's posture can be identified with her, presents no clear gender traits.

Creator

Ribera, Jusepe de (lo Spagnoletto) (1591-1652)

Source

Prado Museum, Madrid, Spain.
https://www.museodelprado.es/en/the-collection/art-work/penitent-magdalene/b2c06e09-1325-48f7-9b1b-a76d67245cc9 (https://www.museodelprado.es/en/the-collection/art-work/penitent-magdalene/b2c06e09-1325-48f7-9b1b-a76d67245cc9)

Archived in:
https://web.archive.org/web/20200925210446/https://www.museodelprado.es/en/the-collection/art-work/penitent-magdalene/b2c06e09-1325-48f7-9b1b-a76d67245cc9 (https://web.archive.org/web/20200925210446/https://www.museodelprado.es/en/the-collection/art-work/penitent-magdalene/b2c06e09-1325-48f7-9b1b-a76d67245cc9)

Inventory number: P001104

Date

1635, c.

Format

Oil on canvas.
Dimensions: 97 × 66 cm

Item Relations

This item has no relations.

Collection

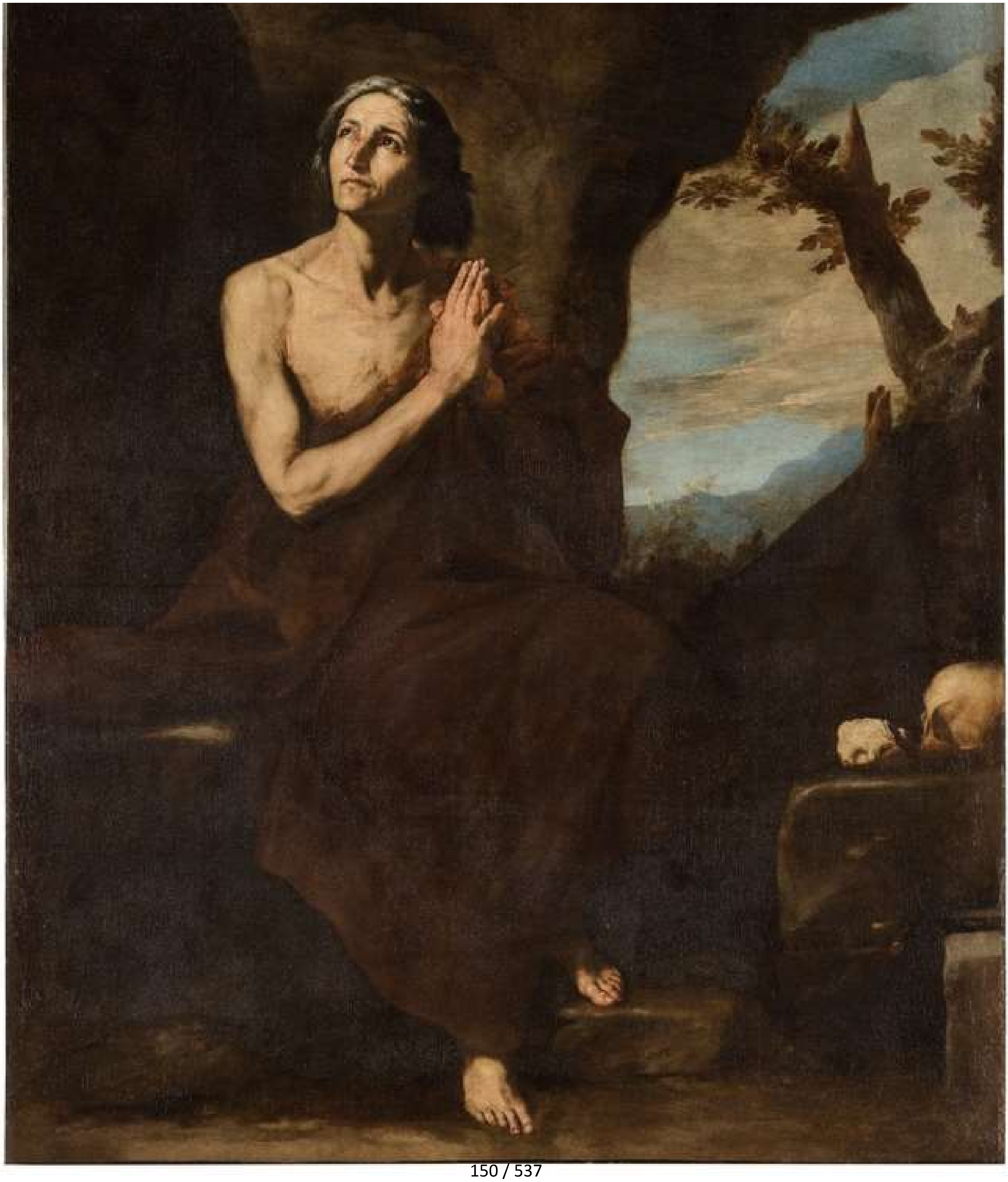
Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

Ribera, Jusepe de (lo Spagnoletto) (1591-1652), “Penitent Magdalene, by Ribera (1635, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/141.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/202)

Title

Ribera, Jusepe de (lo Spagnoletto) (1591-1652)

Source

Prado Museum, Madrid, Spain.
[https://www.museodelprado.es/en/the-collection/art-work/saint-mary-of-egypt/1a0b50dc-1aa5-4e02-844b-6da30547b218 (https://www.museodelprado.es/en/the-collection/art-work/saint-mary-of-egypt/1a0b50dc-1aa5-4e02-844b-6da30547b218)](https://www.museodelprado.es/en/the-collection/art-work/saint-mary-of-egypt/1a0b50dc-1aa5-4e02-844b-6da30547b218)

Archived in:
[https://web.archive.org/web/20201221175145/https://www.museodelprado.es/en/the-collection/art-work/saint-mary-of-egypt/1a0b50dc-1aa5-4e02-844b-6da30547b218 (https://web.archive.org/web/20201221175145/https://www.museodelprado.es/en/the-collection/art-work/saint-mary-of-egypt/1a0b50dc-1aa5-4e02-844b-6da30547b218)](https://web.archive.org/web/20201221175145/https://www.museodelprado.es/en/the-collection/art-work/saint-mary-of-egypt/1a0b50dc-1aa5-4e02-844b-6da30547b218)

Inventory number: P001106

Date

1641

Format

Oil on canvas.
Dimensions: 183.5 × 150 cm

Item Relations

This item has no relations.

Collection

[Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)](/omeka/collections/show/2)

Citation

Ribera, Jusepe de (lo Spagnoletto) (1591-1652), “Saint Mary of Egypt, by Ribera (1641),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/142.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator [Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)](mailto:Enrique_Fernandez@umanitoba.ca)

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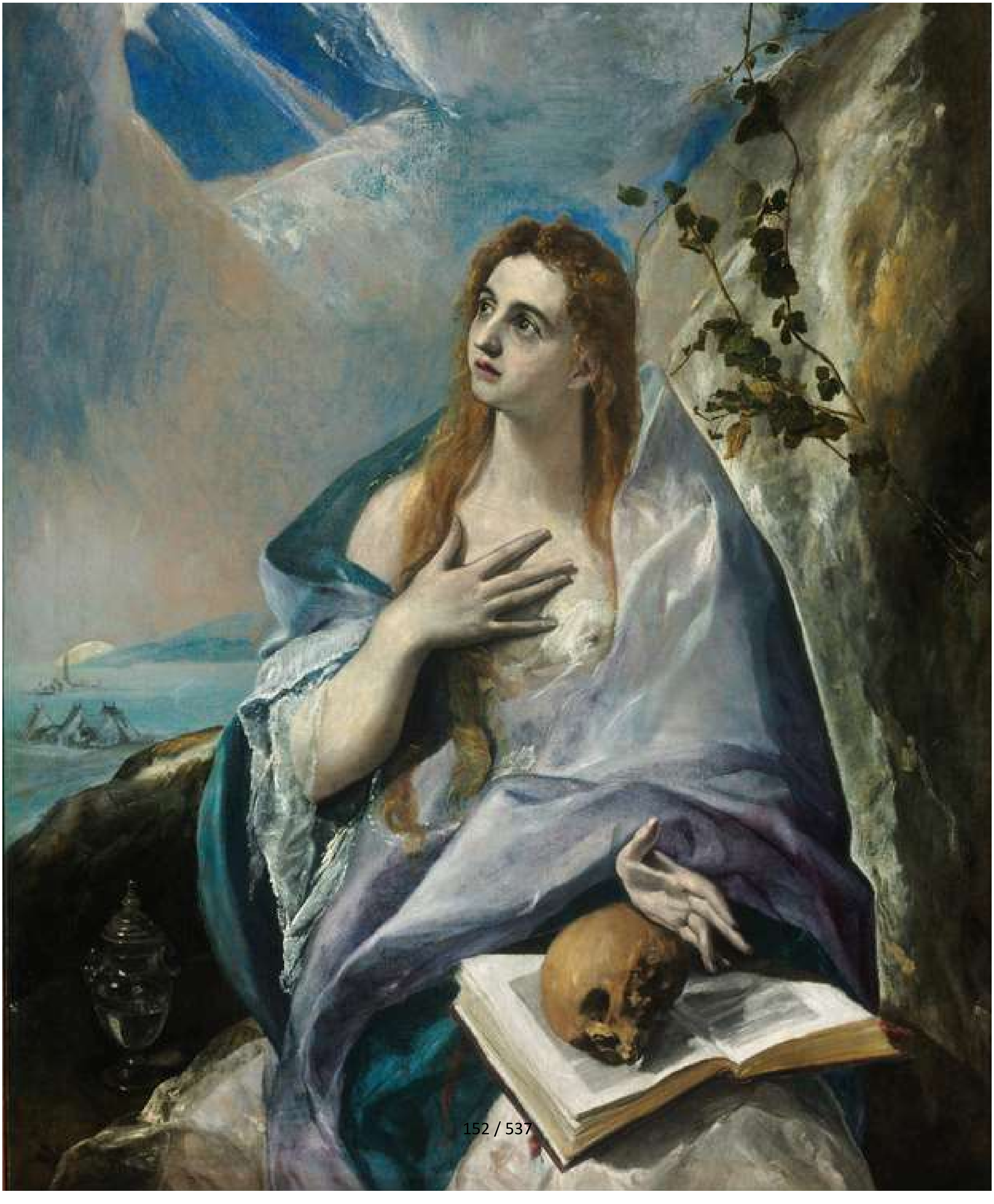


Creator

El Greco (1541-1614), (Doménikos Theotokópoulos)

Source

National Museum of Fine Arts, Budapest, Hungary.
https://www.mfab.hu/artworks/the-penitent-mary-magdalene-3/ (https://www.mfab.hu/artworks/the-penitent-mary-magdalene-3/)

Archived in:
https://web.archive.org/web/20201022011025/https://www.mfab.hu/artworks/the-penitent-mary-magdalene-3/ (https://web.archive.org/web/20201022011025/https://www.mfab.hu/artworks/the-penitent-mary-magdalene-3/)

Inventory number: 5640

Wikipedia:
https://en.wikipedia.org/wiki/Penitent_Magdalene_(El_Greco) (https://en.wikipedia.org/wiki/Penitent_Magdalene_(El_Greco))

Archived in:
https://web.archive.org/web/20201221205633/https://en.wikipedia.org/wiki/Penitent_Magdalene_%28El_Greco%29 (https://web.archive.org/web/20201221205633/https://en.wikipedia.org/wiki/Penitent_Magdalene_%28El_Greco%29)

Date

1576, c.

Format

Oil on canvas.
Dimensions: 156.5 × 121 cm

Item Relations

This item has no relations.

Collection

Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

El Greco (1541-1614), (Doménikos Theotokópoulos), “The Penitent Mary Magdalene, by El Greco (1576, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/143.

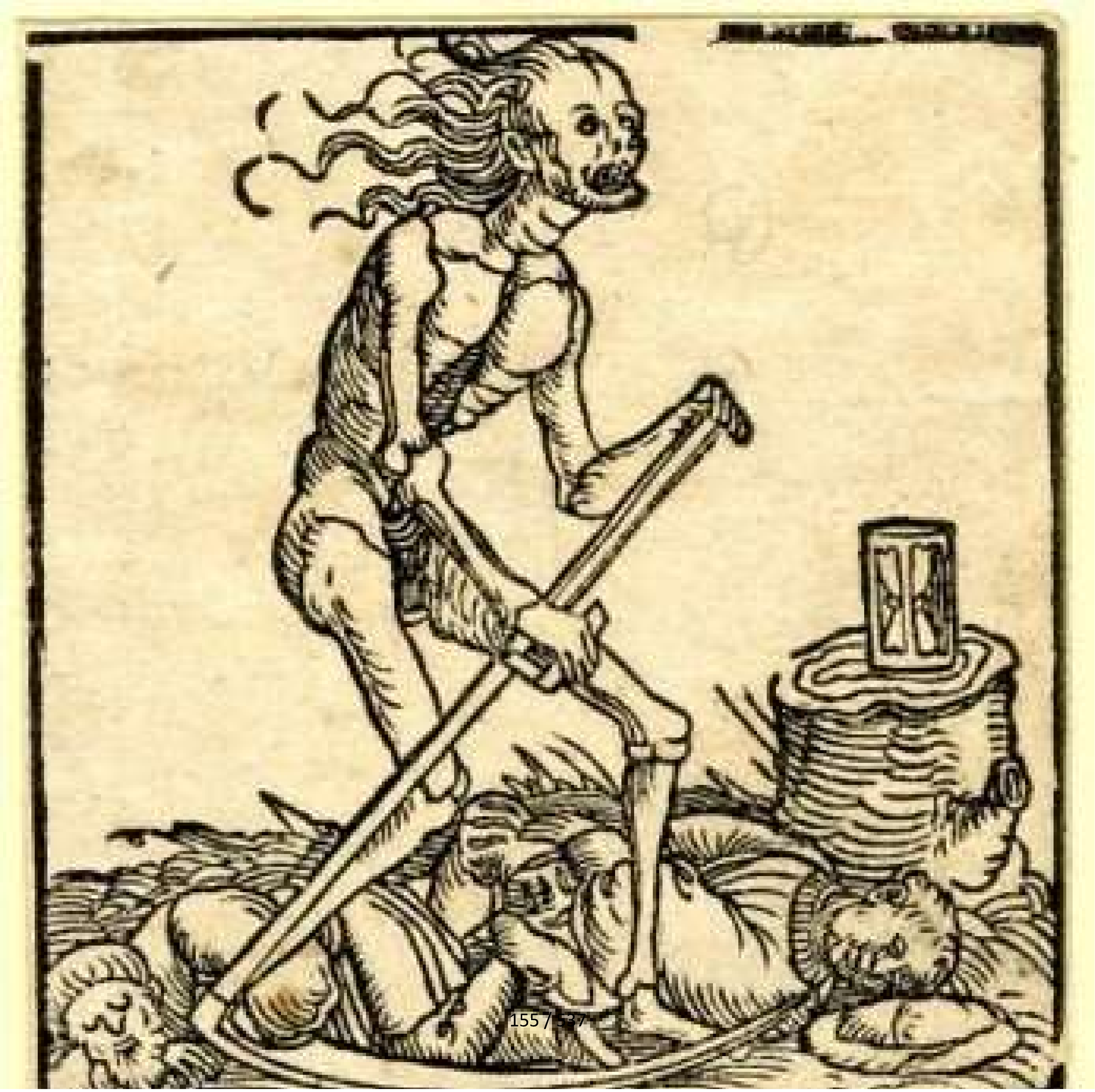
Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Omeka has encountered an error

To learn how to see more detailed information about this error, see the Omeka Classic User Manual page on retrieving error messages.

A struggle conversation between death and natural life, by Wandereisen (printed by) (1538)



Description

Original title: Ein Kampfgesprech zwischen dem Todt und dem Natürlichen Leben ("A struggle conversation between death and natural life").

"Death; holding a scythe, standing to right; an hourglass on a tree stump at right; the body of two men on the ground; woodcut illustration only from the title-page to 'Ein Kampfgesprech zwischen dem Todt und dem Natürlichen Leben', Nuremberg: Hans Wandereisen, 1538." (Description from The British Museum webpage, https://www.britishmuseum.org/collection/object/P_1865-0610-415 (https://www.britishmuseum.org/collection/object/P_1865-0610-415))

Gender perspective: Death as the Grim Reaper is normally understood in English as a male figure and often presented with indirect masculine symbols. In this case, the long hair and neck make the figure look feminine or at least ambiguous. The area of the genitalia is visible and the lack of any mark points towards a feminine figure.

Creator

Wandereisen, Hans (printed by) (1512-1550)

Source

The British Museum, London, UK:
https://www.britishmuseum.org/collection/object/P_1865-0610-415 (https://www.britishmuseum.org/collection/object/P_1865-0610-415)

© The Trustees of The British Museum
Asset number: 75644001
Museum number: 1865,0610.415

Also found in the Digital German Library:
https://www.deutsche-digitale-bibliothek.de/item/L4GXYP2IMVKT4H5AVHTGIDR7VWXN53SJ (https://www.deutsche-digitale-bibliothek.de/item/L4GXYP2IMVKT4H5AVHTGIDR7VWXN53SJ)

Archived in:
https://web.archive.org/web/20200710204721/https://www.deutsche-digitale-bibliothek.de/item/L4GXYP2IMVKT4H5AVHTGIDR7VWXN53SJ
(https://web.archive.org/web/20200710204721/https://www.deutsche-digitale-bibliothek.de/item/L4GXYP2IMVKT4H5AVHTGIDR7VWXN53SJ)

URN: urn:nbn:de:gbv:3:1-137675

Date

1538

Format

Woodcut on paper.
Dimensions: 8.4 × 8 cm

Item Relations

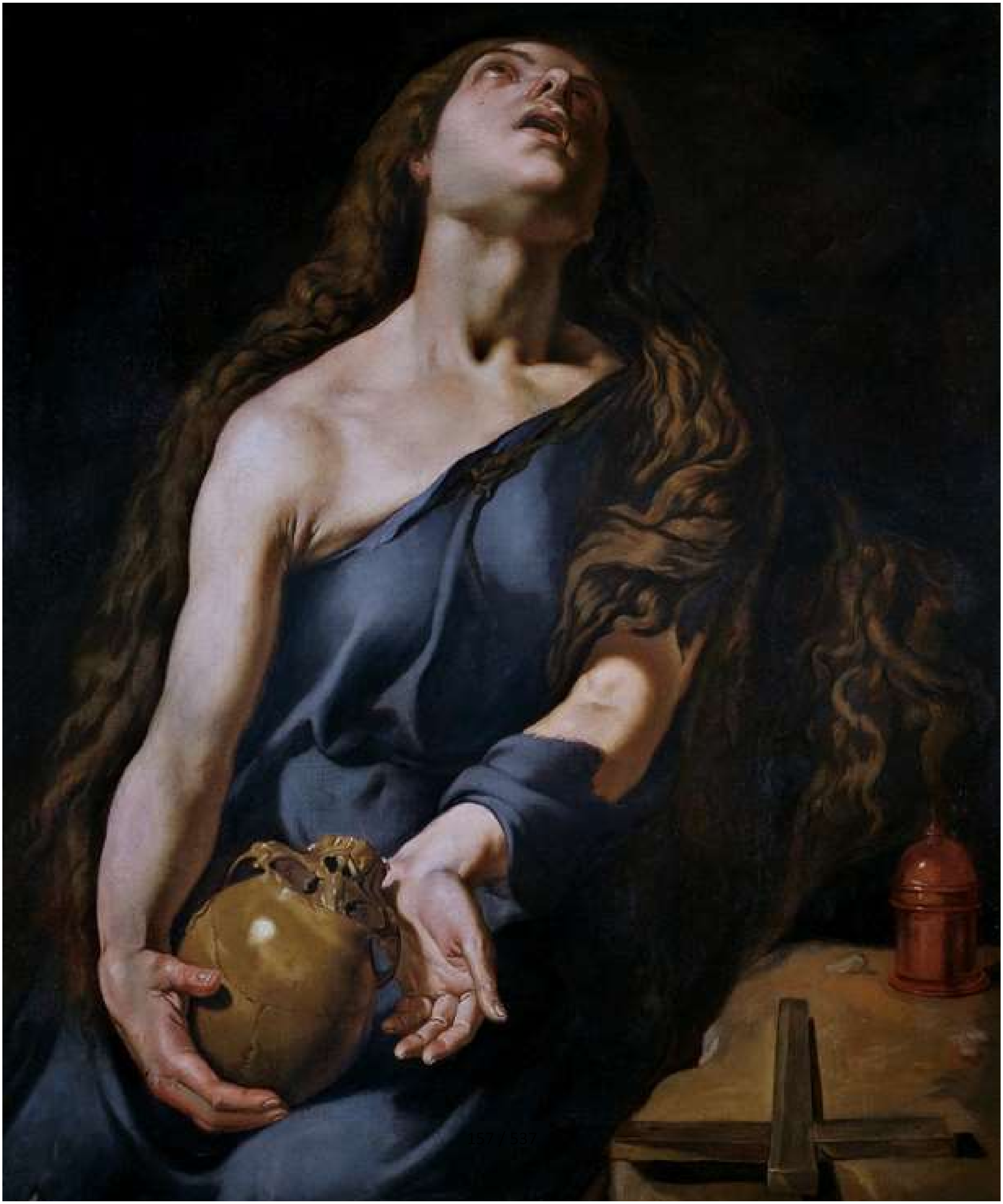
This item has no relations.

Citation

Wandereisen, Hans (printed by) (1512-1550), “A struggle conversation between death and natural life, by Wandereisen (printed by) (1538),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/15.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Description

Original title: Magdalena penitente ("Penitent Magdalen").

This image represents Mary Magdalen doing penance. She is covered with a blue shroud and looks up with tears in her eyes. She is holding a skull that presents no gender traits. On her left there is a cross and a container.
Espinosa represented Mary Magdalen with a masculinized body as a result of her penance, which is the renounce of the flesh.

Creator

Espinosa, Jerónimo Jacinto (1600-1667)

Source

Prado Museum, Madrid, Spain.
https://www.museodelprado.es/coleccion/obra-de-arte/magdalena-penitente/08a94dd4-81e2-4657-9070-707f86a227d0 (https://www.museodelprado.es/coleccion/obra-de-arte/magdalena-penitente/08a94dd4-81e2-4657-9070-707f86a227d0)

Archived in:
https://web.archive.org/web/20201001050810/https://www.museodelprado.es/coleccion/obra-de-arte/magdalena-penitente/08a94dd4-81e2-4657-9070-707f86a227d0 (https://web.archive.org/web/20201001050810/https://www.museodelprado.es/coleccion/obra-de-arte/magdalena-penitente/08a94dd4-81e2-4657-9070-707f86a227d0)

Inventory number: P007621

Date

1650, c.

Format

Oil on canvas.
Dimensions: 112 × 88.7 cm

Item Relations

This item has no relations.

Collection

Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

Espinosa, Jerónimo Jacinto (1600-1667), “Penitent Magdalen, by Espinosa (1650, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/156.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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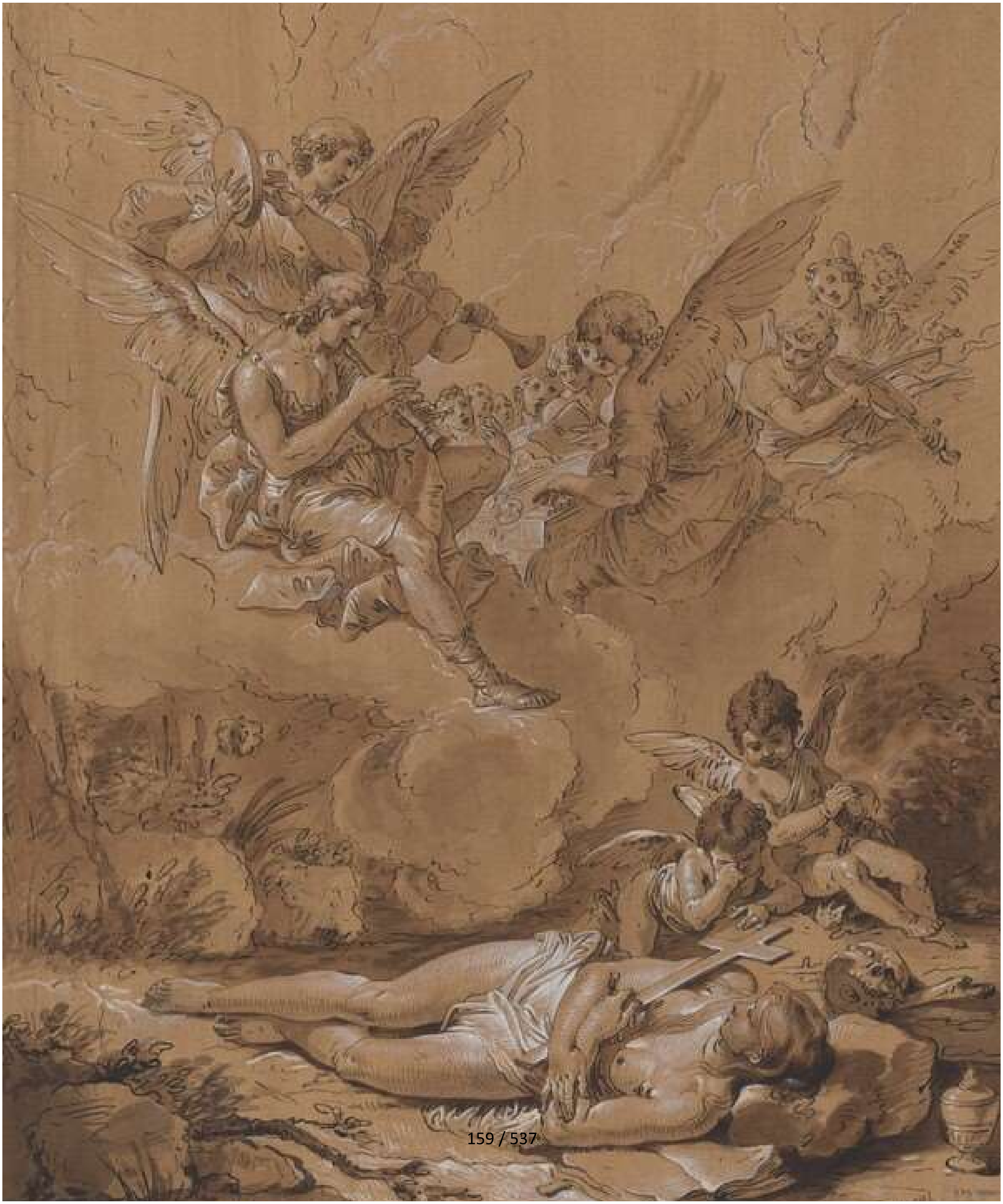
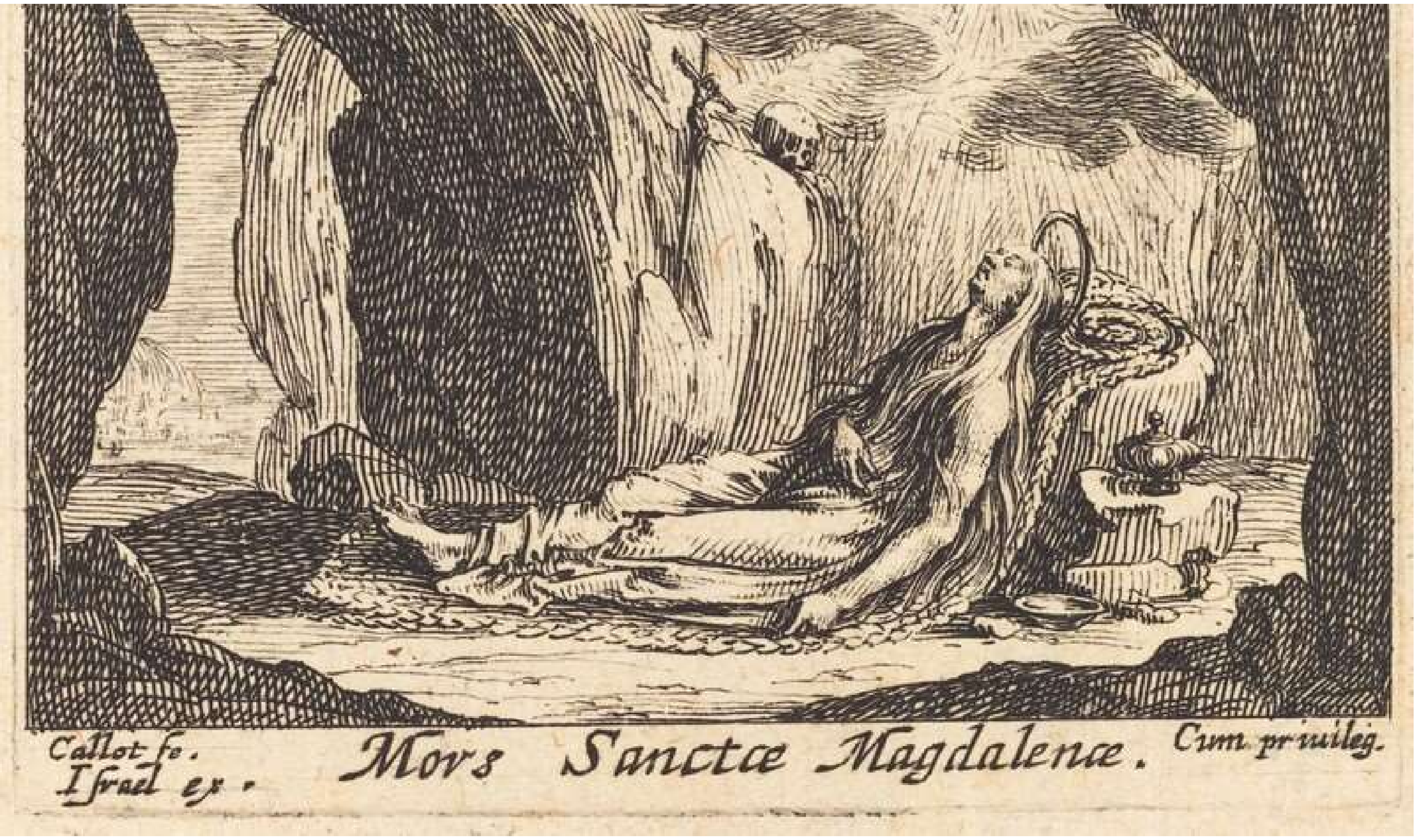



Callot fe.
Israel ex.
Mors Sanctæ Magdalenæ.
Cum priuileg.

(/omeka/files/show/219)

Title

Death of the Magdalene

Description

These images represent the death of Mary Magdalen. The first image represents Magdalen lying down semi-covered by a cloth and holding a cross over her chest. A group of angels sing and play instruments over her, and a skull without any specific gender traits rests on her right. This representation is unique in that it shows the body of a dying young woman without any Momento Mori connotations. Her clothes are both a shroud and an erotic cloth.

Creator

Image 1: follower of Francesco Fontebasso (1709-1769)
Image 2: Callot, Jacques (1592-1635)

Source

Image 1:
National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.54068.html (https://www.nga.gov/collection/art-object-page.54068.html)

Archived in:
https://web.archive.org/web/20200922185814/https://www.nga.gov/collection/art-object-page.54068.html (https://web.archive.org/web/20200922185814/https://www.nga.gov/collection/art-object-page.54068.html)

Accession Number: 1973.64.5

Image 2:
National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.36872.html (https://www.nga.gov/collection/art-object-page.36872.html)

Archived in:
https://web.archive.org/web/20201229020118/https://www.nga.gov/collection/art-object-page.36872.html (https://web.archive.org/web/20201229020118/https://www.nga.gov/collection/art-object-page.36872.html)

Accession Number: 1949.5.418

Date

Image 1: 1750, c.

Dimensions: Unknown

Item Relations

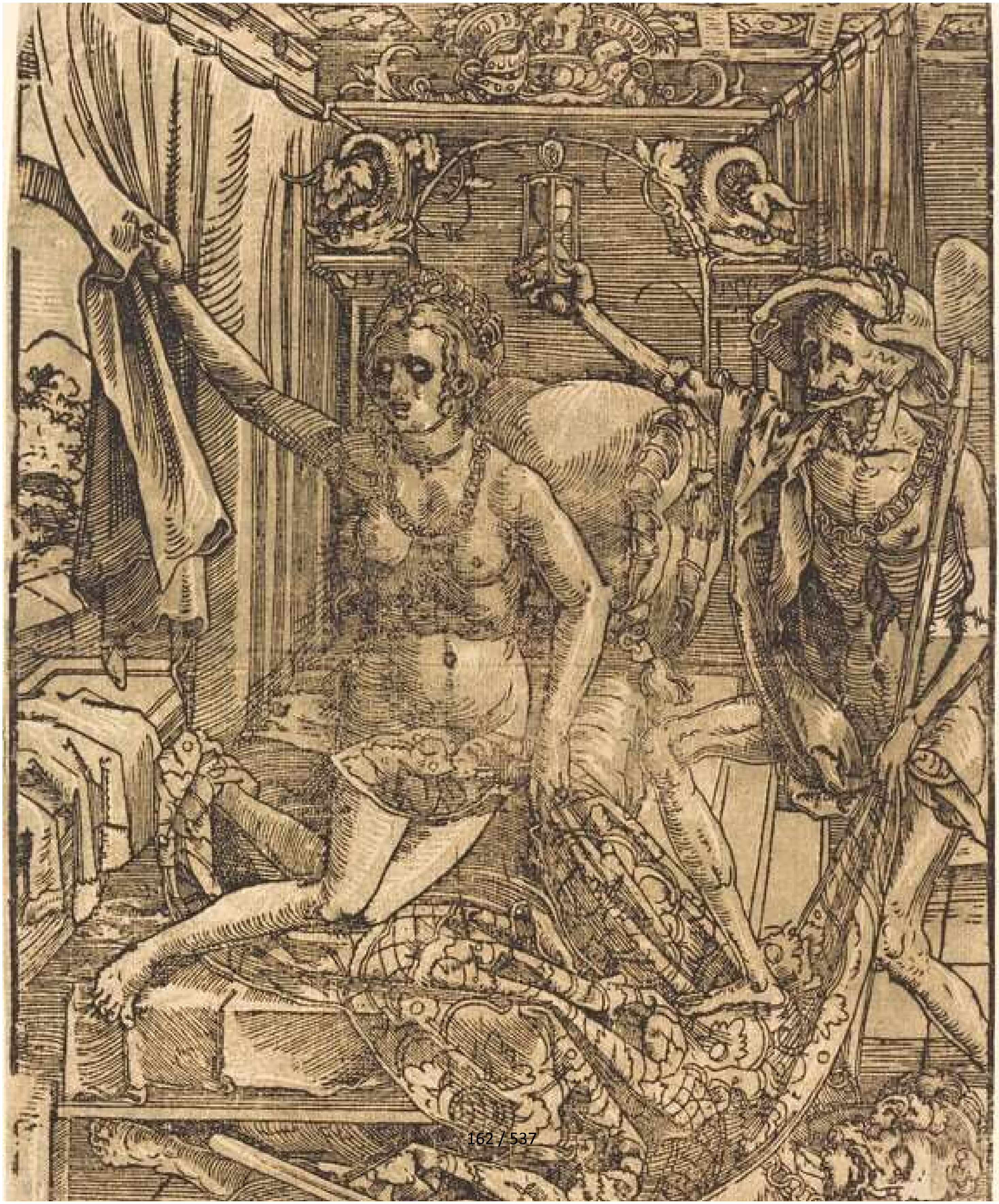
This item has no relations.

Citation

Image 1: follower of Francesco Fontebasso (1709-1769) Image 2: Callot, Jacques (1592-1635), “Death of the Magdalene,” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/158.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Title

Death and the Courtesan, by Beham (after) (1550, c.)

Description

This image represents a woman, a man and a skeleton in a room. The men appears on the floor and the woman on the bed. It is thus a joint death of a man and a woman. The man seems to have tried to defend himself with a sword, whereas the woman seems not to resist. Death, represented by a skeleton on the right, is wearing a hat that probably took from the man. Curiously the three figures are united by the same chain necklace they wear.

Creator

Beham, Hans Sebald (after) (1500-1550)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.4437.html (https://www.nga.gov/collection/art-object-page.4437.html)

Archived in:
https://web.archive.org/web/20210103193322/https://www.nga.gov/collection/art-object-page.4437.html (https://web.archive.org/web/20210103193322/https://www.nga.gov/collection/art-object-page.4437.html)

Accession Number: 1943.3.1234

Date

1550, c.

Format

Chiaroscuro woodcut.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

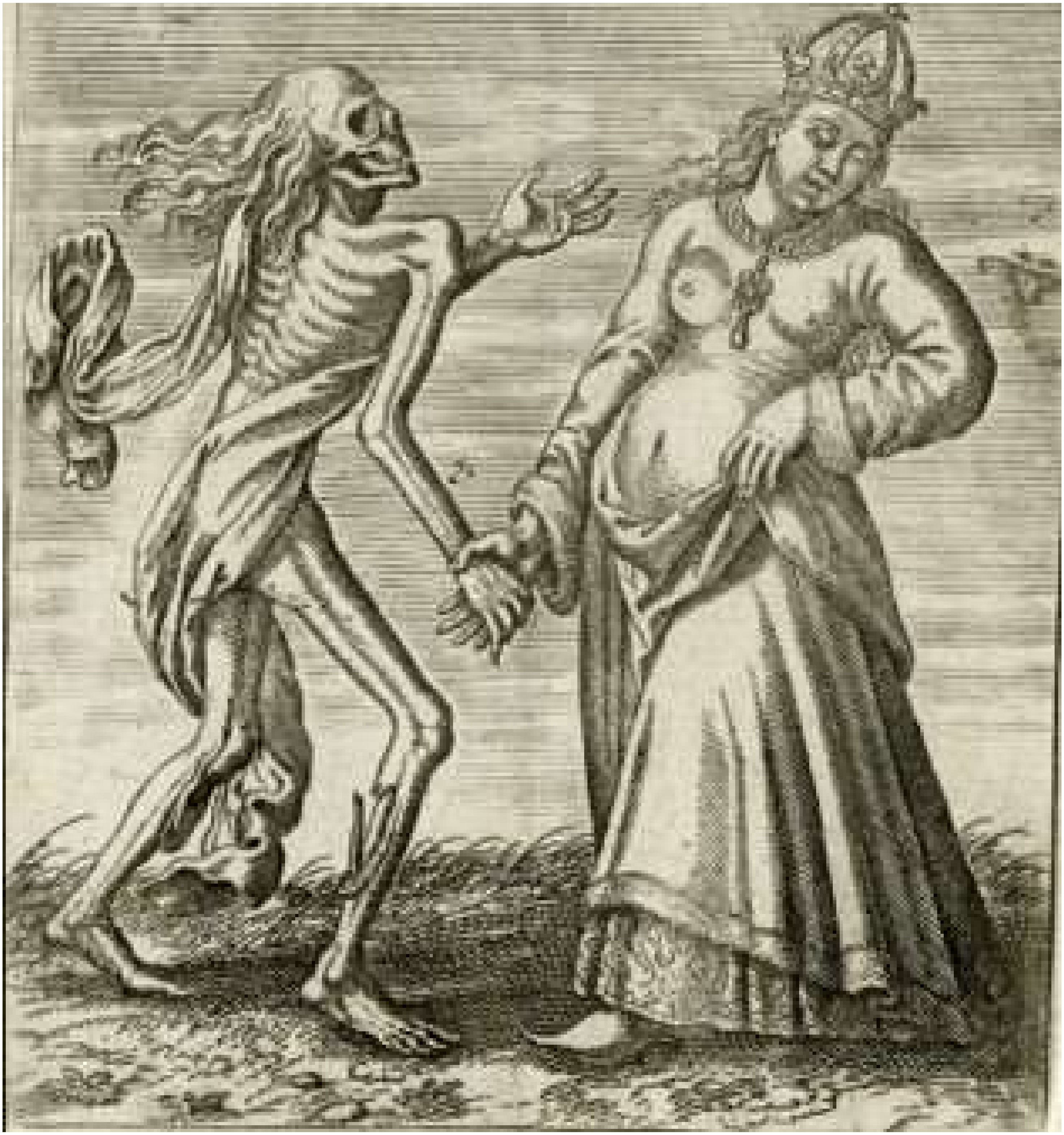
Citation

Beham, Hans Sebald (after) (1500-1550), “Death and the Courtesan, by Beham (after) (1550, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/159.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Death dance as seen in the laudable city of Basel, by Merian I (printed by) (1621)



[(/omeka/files/show/19)](/omeka/files/show/19)

Title

Death dance as seen in the laudable city of Basel, by Merian I (printed by) (1621)

Description

Creator

Merian, Matthäus I (printed by) (1593-1650)

Source

The British Museum, London, UK:
https://www.britishmuseum.org/collection/object/P_1874-1212-432 (https://www.britishmuseum.org/collection/object/P_1874-1212-432)

Archived in:
https://web.archive.org/web/20200710210928/https://www.britishmuseum.org/collection/object/P_1874-1212-432 (https://web.archive.org/web/20200710210928/https://www.britishmuseum.org/collection/object/P_1874-1212-432)

© The Trustees of The British Museum
Asset number: 575557001
Museum number: 1874,1212.432

Date

1621

Format

Etching on paper.
Dimensions: 11.8 × 10.1 cm

Item Relations

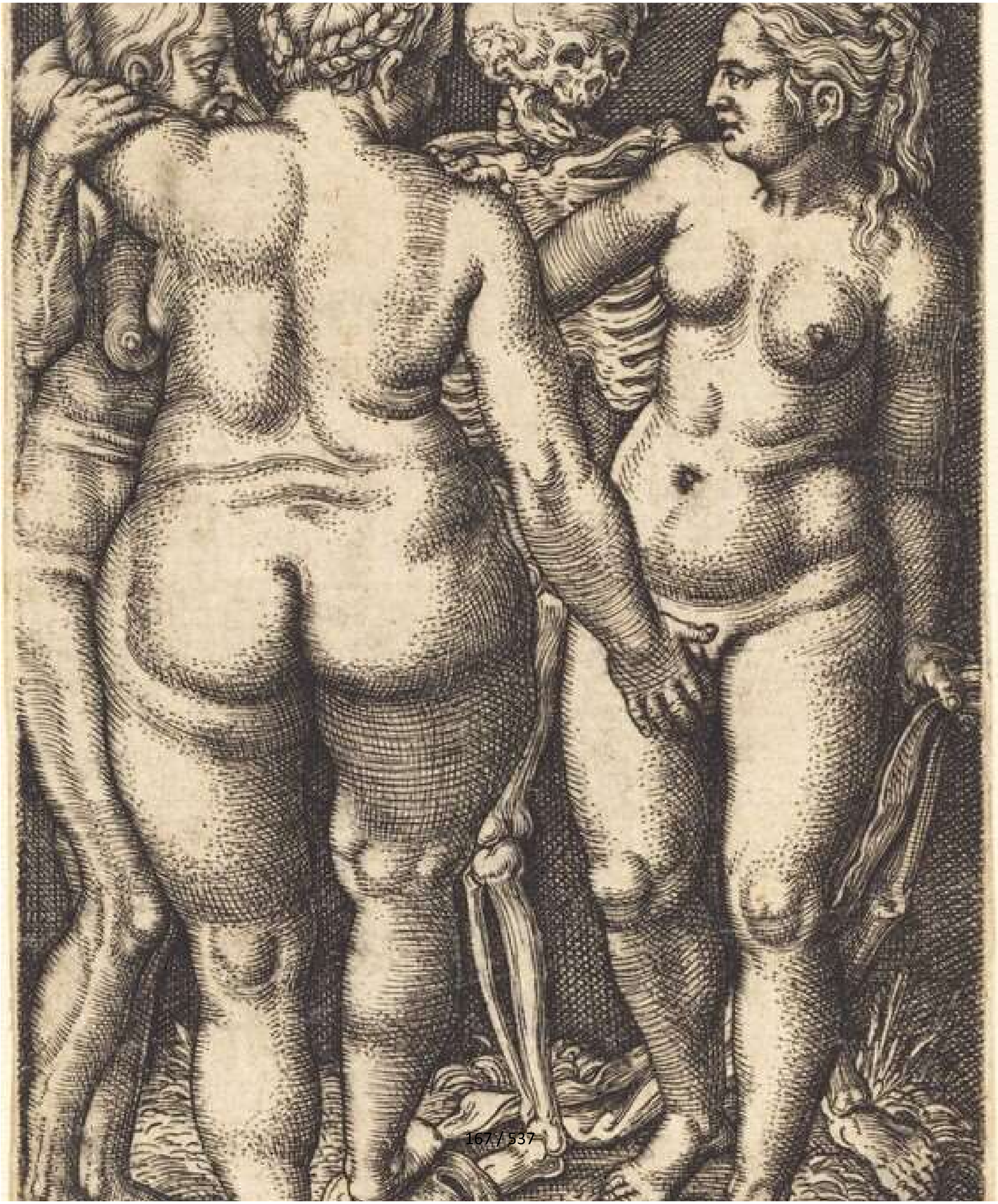
This item has no relations.

Citation

Merian, Matthäus I (printed by) (1593-1650), "Death dance as seen in the laudable city of Basel, by Merian I (printed by) (1621)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/16.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



[(/omeka/files/show/221)](/omeka/files/show/221)

Title

Death and Three Nude Women, by Beham (1520, c.)

Description

This image represents three young nude women forming a circle, and a skeleton staring at one of the women. The woman in the center is placing her right foot on a skull, that does not present any sex or gender traits.

Gender perspective: This engraving seems to be a parody of the Three Graces or the Three Ages (since the woman on the left seems to be old). It is not clear whether death appears as a female character or as a male character who joins the dance of life, in contradiction to the tradition of the dance of death.

Creator

Beham, Hans Sebald (1500-1550)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.4299.html#bibliography (https://www.nga.gov/collection/art-object-page.4299.html#bibliography)

Archived in:
https://web.archive.org/web/20210103195124/https://www.nga.gov/collection/art-object-page.4299.html (https://web.archive.org/web/20210103195124/https://www.nga.gov/collection/art-object-page.4299.html)

Accession Number: 1943.3.1081

Date

1520, c.

Format

Engraving.
Dimensions: Unknown

Item Relations

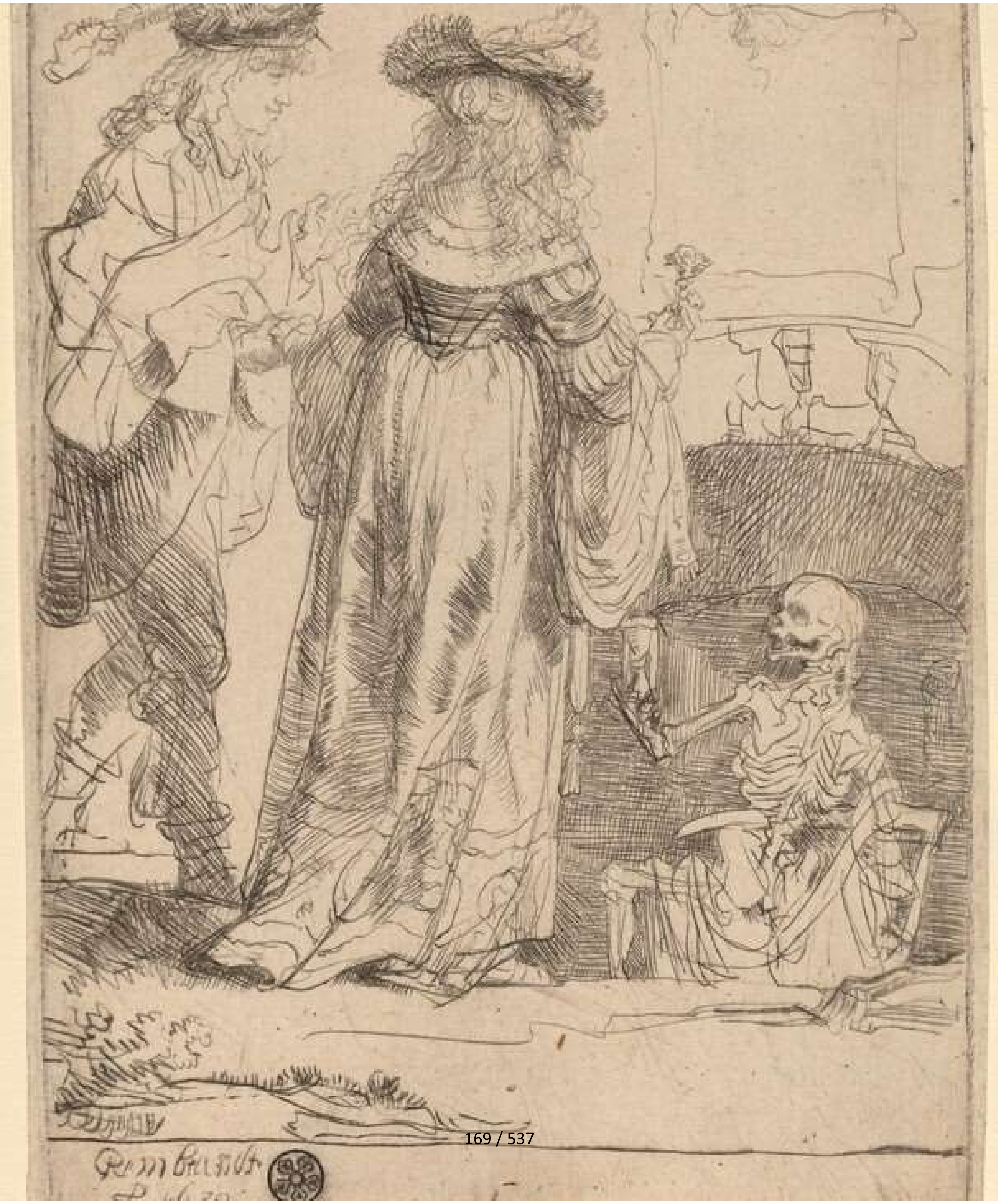
This item has no relations.

Citation

Beham, Hans Sebald (1500-1550), “Death and Three Nude Women, by Beham (1520, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/160.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


Rembrandt

Description

This engraving represents a young couple (man and woman) that are faced with a skeleton representing death. The skeleton is wrapped with a shroud. It is thus representative of one death for both genders.
The fact that the engraving represents a married couple is emphasized, as if death were the third member of the family, or a couple of three.

Creator

van Rijn, Rembrandt Harmenszoon (1606-1669)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.9992.html (https://www.nga.gov/collection/art-object-page.9992.html)

Archived in:
https://web.archive.org/web/20201029204525/https://www.nga.gov/collection/art-object-page.9992.html (https://web.archive.org/web/20201029204525/https://www.nga.gov/collection/art-object-page.9992.html)

Accession Number: 1943.3.7196

Date

1639

Format

Etching.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

van Rijn, Rembrandt Harmenszoon (1606-1669), “Death Appearing to a Wedded Couple from an Open Grave, by van Rijn (1639),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/161.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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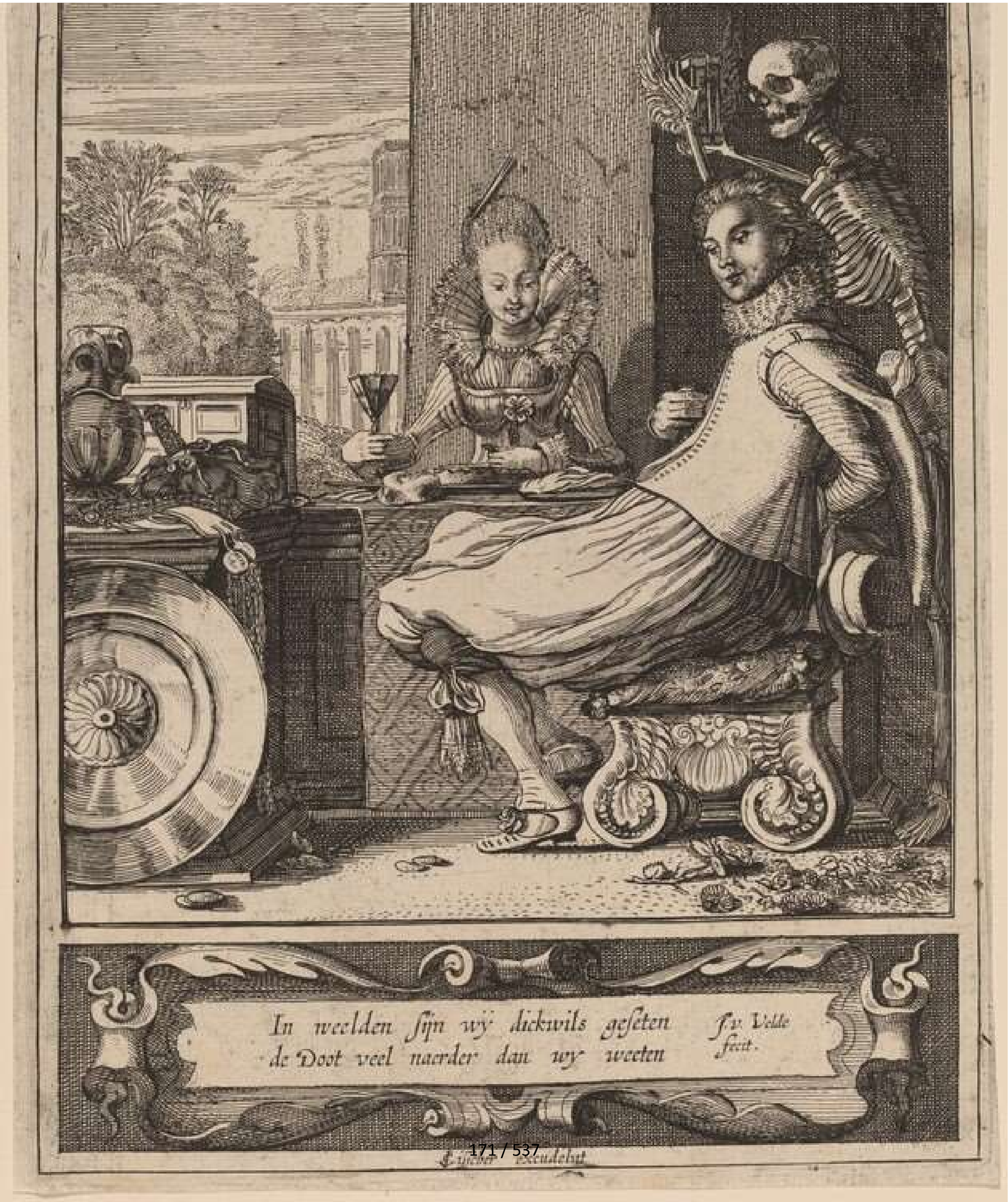

In weelden ſijn wy dickwils geſeten
de Doot veel naerder dan wy weeten
J.v. Velde
fecit.
C. J. Visscher excudebat

(/omeka/files/show/222)

member of the couple, or one death for both genders.

Creator

van de Velde II, Jan (1593-1641)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.10734.html (https://www.nga.gov/collection/art-object-page.10734.html)

Archived in:
https://web.archive.org/web/20201026020226/https://www.nga.gov/collection/art-object-page.10734.html (https://web.archive.org/web/20201026020226/https://www.nga.gov/collection/art-object-page.10734.html)

Accession Number: 1943.3.8238

Date

1640, c.

Format

Etching.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

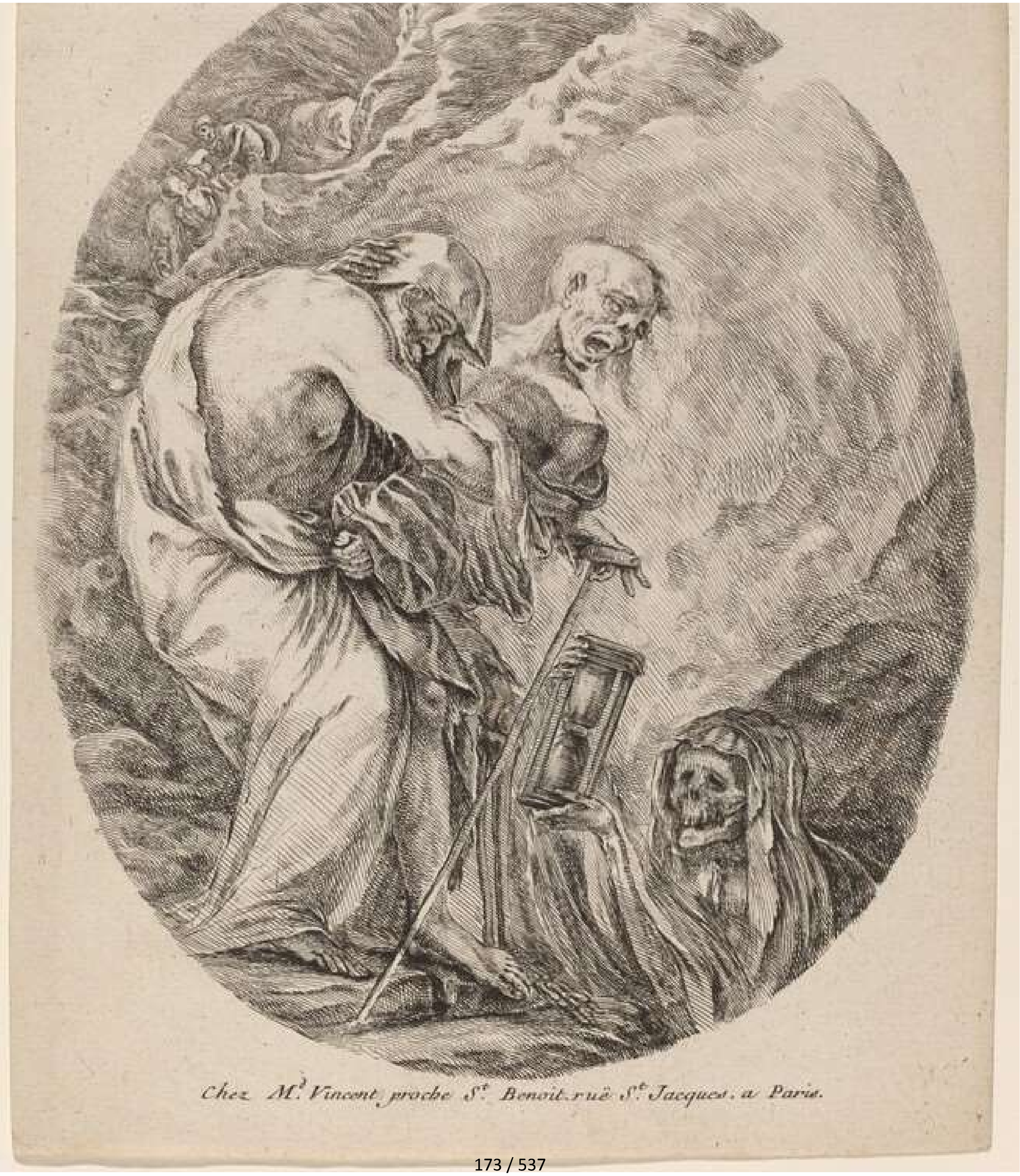
Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

van de Velde II, Jan (1593-1641), “Death Taking a Couple by Surprise, by van de Velde II (1640, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/162.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


Chez M^{d} Vincent, proche S^{t} Benoit, ruë S^{t} Jacques, a Paris.

(/omeka/files/show/224)

Title

Della Bella, Stefano (1610-1664)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.56863.html (https://www.nga.gov/collection/art-object-page.56863.html)

Archived in:
https://web.archive.org/web/20210103203411/https://www.nga.gov/collection/art-object-page.56863.html (https://web.archive.org/web/20210103203411/https://www.nga.gov/collection/art-object-page.56863.html)

Accession Number: 1978.97.6

Date

1648, c.

Format

Etching and engraving.
Dimensions: Unknown

Item Relations

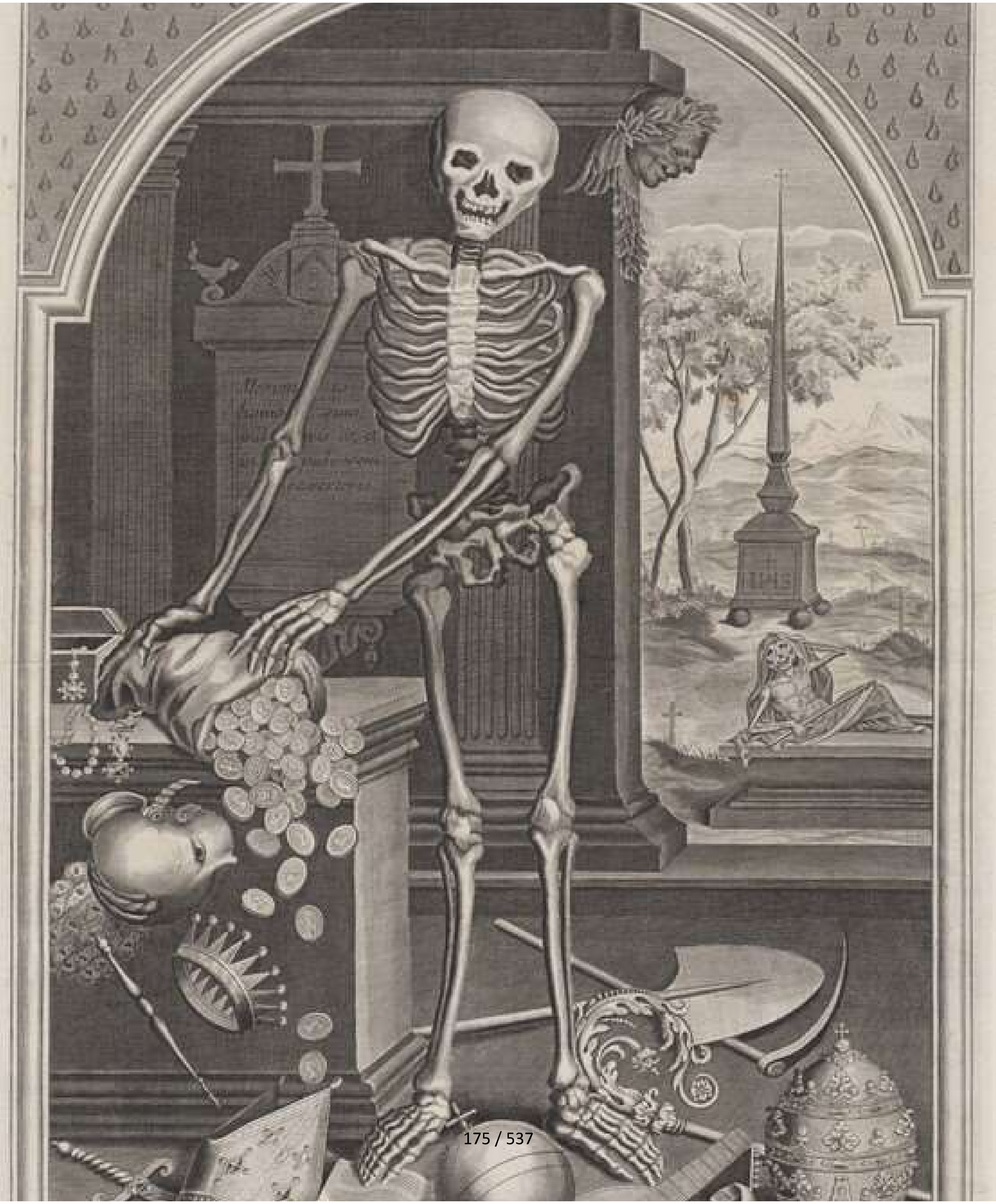
This item has no relations.

Citation

Della Bella, Stefano (1610-1664), “Death with an Old Man, by Della Bella (1648, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/163.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


IHS

[(/omeka/files/show/225)](/omeka/files/show/225)

Title

Death with Worldly Vanities, by Unknown (1720, c.)

Description

This engraving represents a skeleton throwing elements from a table to the ground. Among these elements we can find coins, a book, a musical instrument, a crown, etc. The skeleton itself does not display any specific gender traits.
Although the elements that the neutral skeleton is throwing from the table are usually elements representing male power, such as a crown, a Papal tiara and a miter, a mask with a female face is also included in the engraving.

Creator

Unknown.
Gallays Pierre (publisher) (c. 1677-1749)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.168700.html (https://www.nga.gov/collection/art-object-page.168700.html)

Archived in:
https://web.archive.org/web/20190827152937/https://www.nga.gov/collection/art-object-page.168700.html (https://web.archive.org/web/20190827152937/https://www.nga.gov/collection/art-object-page.168700.html)

Accession Number: 2015.44.16

Date

1720, c.

Format

Engraving on laid paper.
Dimensions: 75.25 × 55.25 cm

Item Relations

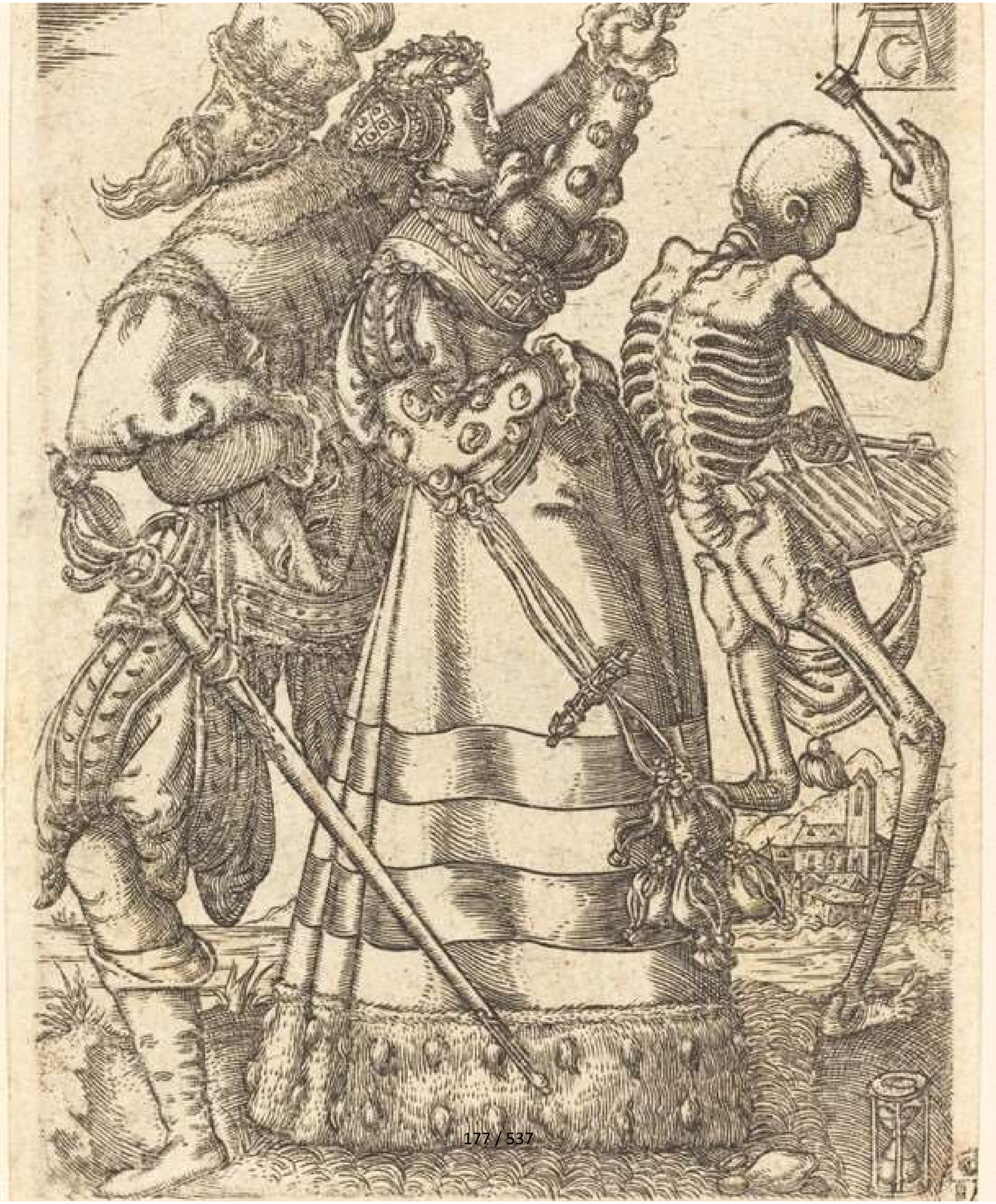
This item has no relations.

Citation

Unknown. Gallays Pierre (publisher) (c. 1677-1749), “Death with Worldly Vanities, by Unknown (1720, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/164.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Description

This engraving represents a couple (man and woman) dancing, and on the right, a skeleton plays the xylophone. The fact that the couple is dancing with each other, and not with the skeleton, presents an idea of mirror image and of common destiny.

Creator

Claesz, Allaert (active 1520/1555, c.)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.12019.html (https://www.nga.gov/collection/art-object-page.12019.html)

Archived in:
https://web.archive.org/web/20200925073824/https://www.nga.gov/collection/art-object-page.12019.html (https://web.archive.org/web/20200925073824/https://www.nga.gov/collection/art-object-page.12019.html)

Accession Number: 1943.3.9502

Date

1562

Format

Engraving.
Dimensions: Unknown

Item Relations

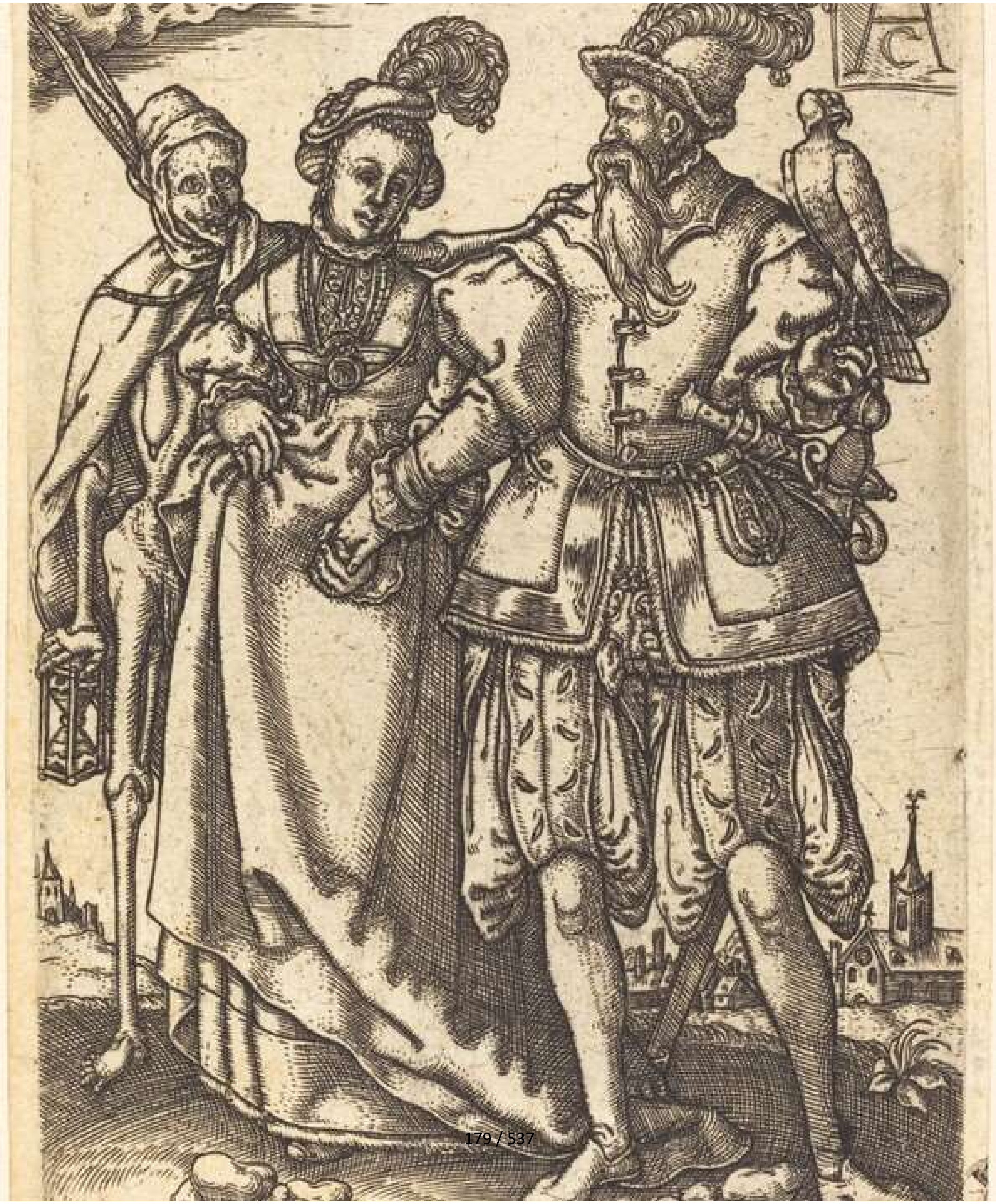
This item has no relations.

Citation

Claesz, Allaert (active 1520/1555, c.), “Dance of Death II, by Claesz (1562),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/165.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


AG

Dance of Death III, by Claesz (1562)

Description

This engraving represents a couple (man and woman) accompanied by death, represented by a female skeleton. The skeleton's gender can be seen by the clothing (head covering) and its breasts. Death takes the equivalent place of the hunting hawk, generic symbol of the loving conquest. And with its arm, death touches the man's shoulder, also including the woman under the hug.

Creator

Claesz, Allaert (active 1520/1555, c.)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.12020.html (https://www.nga.gov/collection/art-object-page.12020.html)

Archived in:
https://web.archive.org/web/20200924020445/https://www.nga.gov/collection/art-object-page.12020.html (https://web.archive.org/web/20200924020445/https://www.nga.gov/collection/art-object-page.12020.html)

Accession Number: 1943.3.9503

Date

1562

Format

Engraving.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

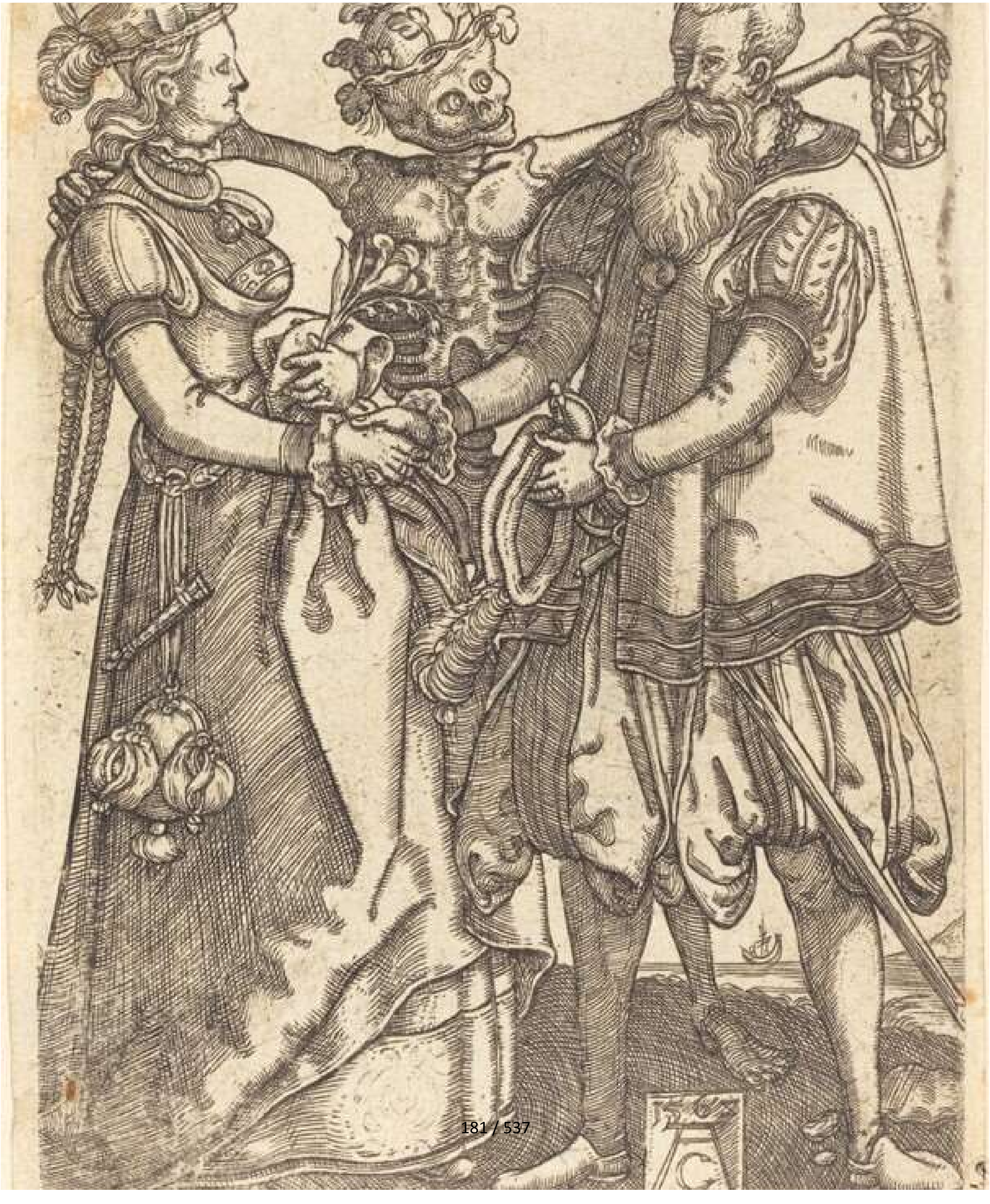
Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Claesz, Allaert (active 1520/1555, c.), “Dance of Death III, by Claesz (1562),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/166.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


1562
AG

Description

This engraving represents a couple, a man and a woman. In the middle of these, a skeleton wearing a flower crown. It is unclear what type of crown it is, whether it is a victory or virgin crown. The skeleton is placing both its arms around the couple, in an inclusive hug, representing one death for both genders.

Creator

Claesz, Allaert (active 1520/1555, c.)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.12021.html (https://www.nga.gov/collection/art-object-page.12021.html)

Archived in:
https://web.archive.org/web/20190826151318/https://www.nga.gov/collection/art-object-page.12021.html (https://web.archive.org/web/20190826151318/https://www.nga.gov/collection/art-object-page.12021.html)

Accession Number: 1943.3.9504

Date

1562

Format

Engraving.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

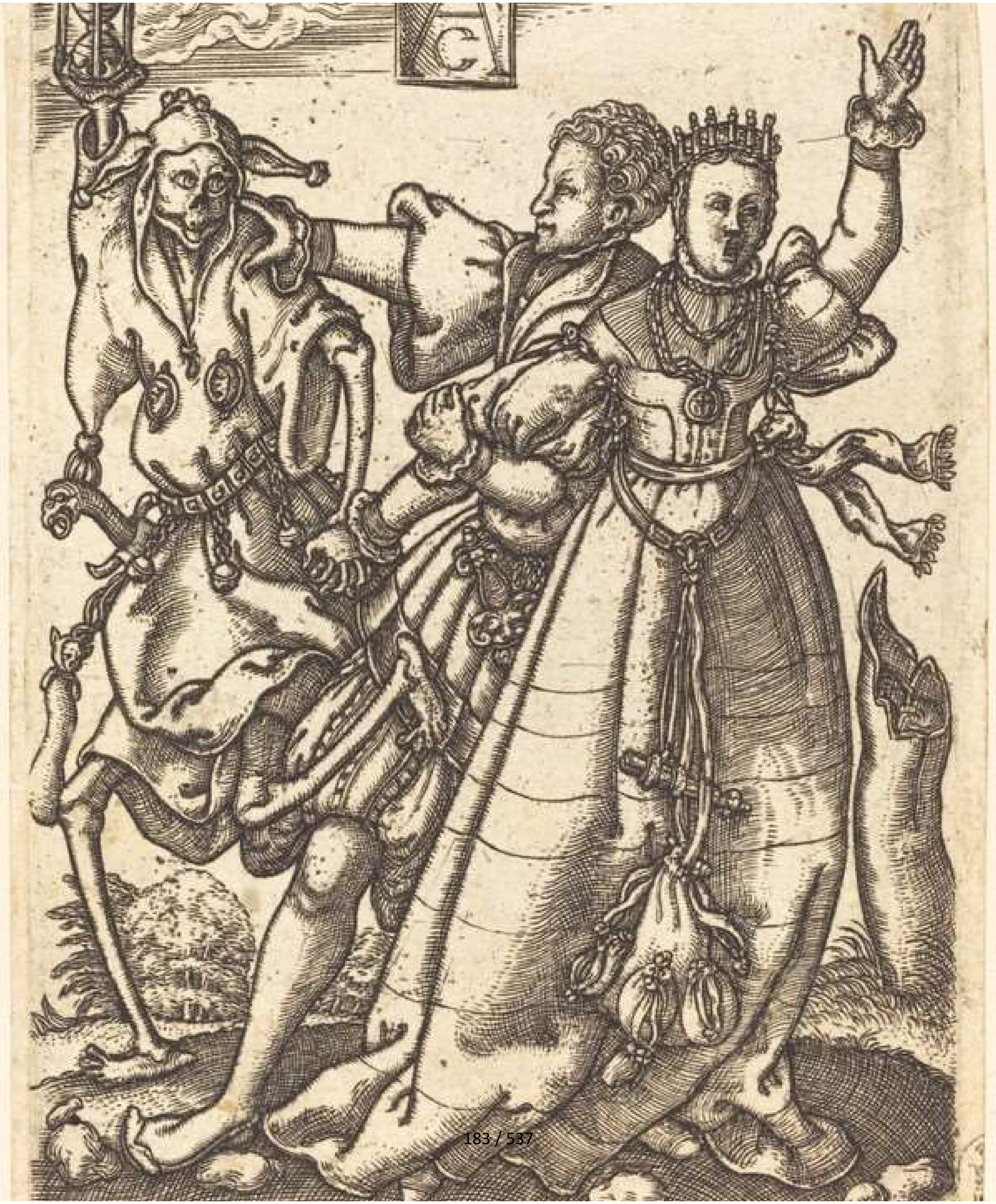
Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Claesz, Allaert (active 1520/1555, c.), “Dance of Death IV, by Claesz (1562),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/167.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


AC

Description

This engraving represents a couple accompanied by death. Death in this engraving is represented as a fool, with both male and female characteristics in the two medals with the moon and the sun.

Creator

Claesz, Allaert (active 1520/1555, c.)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.12022.html (https://www.nga.gov/collection/art-object-page.12022.html)

Archived in:
https://web.archive.org/web/20200925144400/https://www.nga.gov/collection/art-object-page.12022.html (https://web.archive.org/web/20200925144400/https://www.nga.gov/collection/art-object-page.12022.html)

Accession Number: 1943.3.9505

Date

1562

Format

Engraving.
Dimensions: Unknown

Item Relations

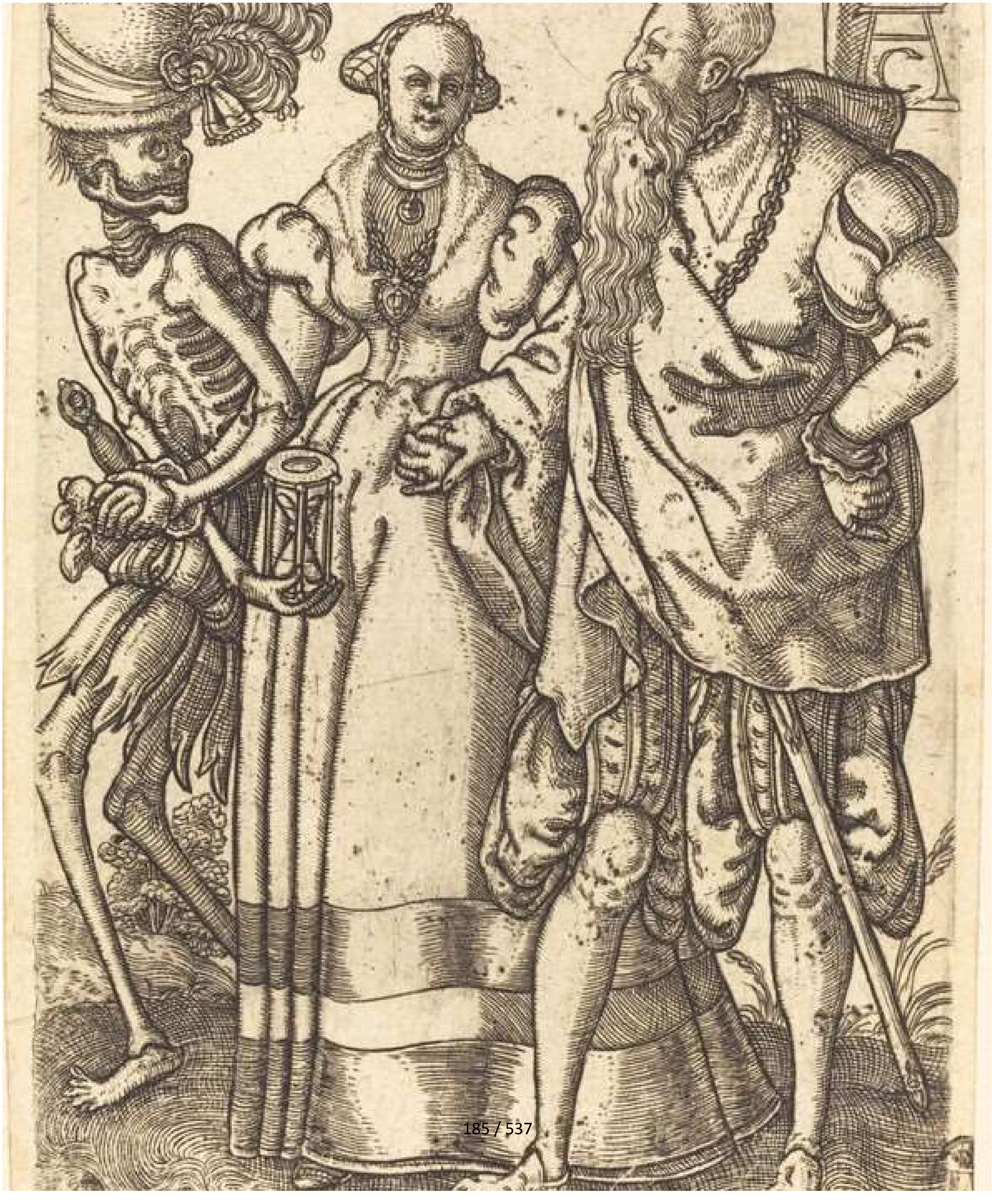
This item has no relations.

Citation

Claesz, Allaert (active 1520/1555, c.), “Dance of Death V, by Claesz (1562),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/168.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Dance of Death VI, by Claesz (1562)

Description

This engraving represents a couple, the woman in the centre and the men on the right. On the left and holding the woman by her hand, is a skeleton representing death. In this image, death acts as a mirror image of the husband, who is mimicked with the hat and the sword. Death is here a doppelganger of the husband and the suitor of the wife. This way, death relates in two different ways to the gender of the victims.

Creator

Claesz, Allaert (active 1520/1555, c.)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.12023.html (https://www.nga.gov/collection/art-object-page.12023.html)

Archived in:
https://web.archive.org/web/20201027130940/https://www.nga.gov/collection/art-object-page.12023.html (https://web.archive.org/web/20201027130940/https://www.nga.gov/collection/art-object-page.12023.html)

Accession Number: 1943.3.9506

Date

1562

Format

Engraving.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Claesz, Allaert (active 1520/1555, c.), “Dance of Death VI, by Claesz (1562),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/169.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

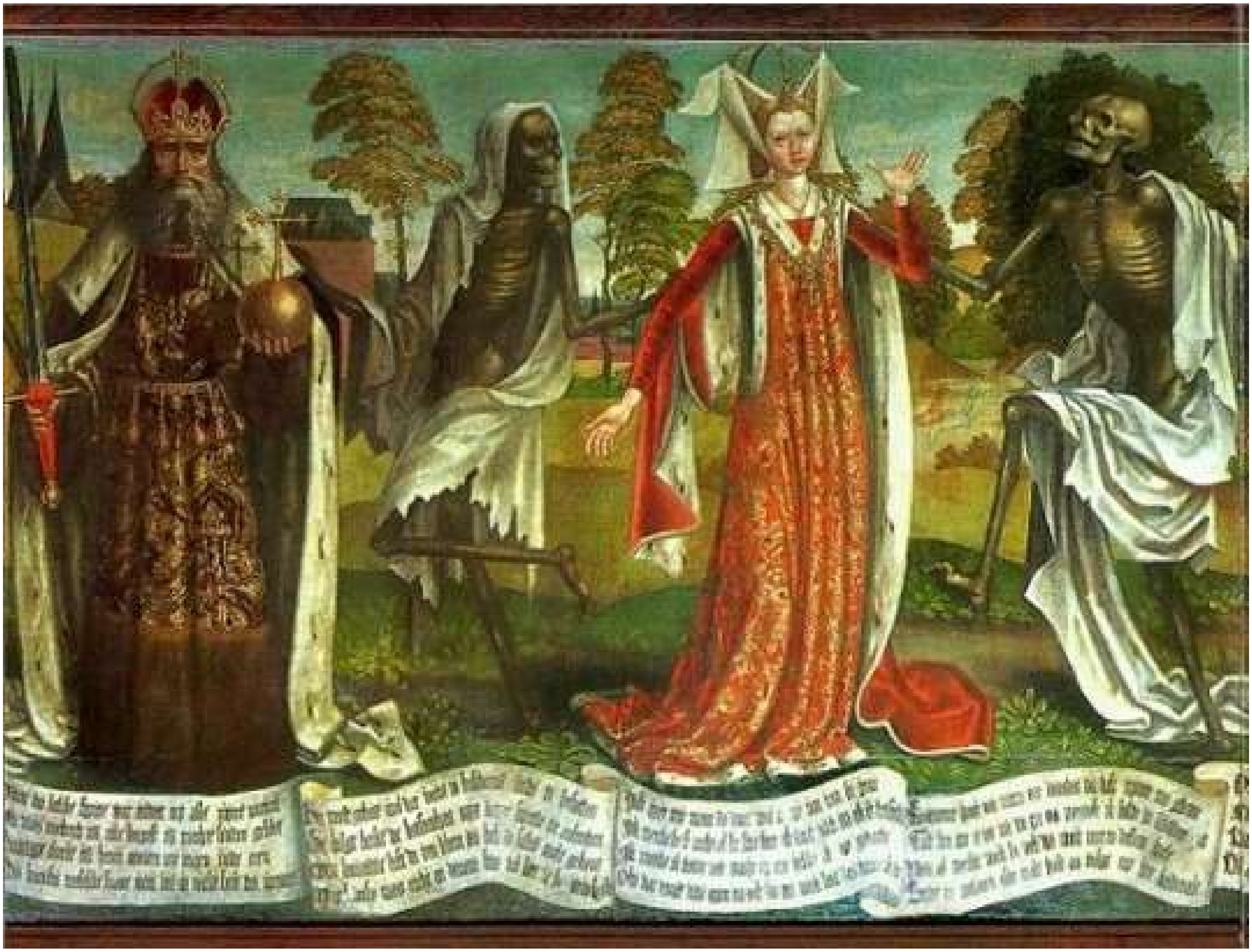
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

in Early Modernity

[(http://localhost/omeka)](http://localhost/omeka)

Go to...

Danse Macabre, by Notke (1475, c.)



[(/omeka/files/show/20)](/omeka/files/show/20)

Title

Danse Macabre, by Notke (1475, c.)

Description

A woman in the center of the picture is dressed in a red dress. Two skeletons are dancing on both of her sides. They are semi-covered by a white cloth. On the left side, a man wears a crown and holds a sword and the globus cruciger.

Gender perspective: The two corpses represent the images of the Death of King and Queen shortly. The corpse between them, with the head covered and raising a leg in the dance, seems to be female, while the other may be interpreted as the male. Apart from that, the two corpses are identical.

Creator

Archived in:
https://web.archive.org/web/20200704212530/https://kunstimuuseum.ekm.ee/en/overview/ecclesiastical-art-collection/
(https://web.archive.org/web/20200704212530/https://kunstimuuseum.ekm.ee/en/overview/ecclesiastical-art-collection/)

Also found in "Dances of Death" webpage:
http://www.dodedans.com/Eest.htm (http://www.dodedans.com/Eest.htm)

Archived in:
https://web.archive.org/web/20191221123047/http://www.dodedans.com/Eest.htm (https://web.archive.org/web/20191221123047/http://www.dodedans.com/Eest.htm)

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Bernt_Notke_Danse_Macabre.jpg (https://commons.wikimedia.org/wiki/File:Bernt_Notke_Danse_Macabre.jpg)

Archived in:
https://web.archive.org/web/20200121150006/https://commons.wikimedia.org/wiki/File:Bernt_Notke_Danse_Macabre.jpg
(https://web.archive.org/web/20200121150006/https://commons.wikimedia.org/wiki/File:Bernt_Notke_Danse_Macabre.jpg)

Date

1475, c.

Format

Oil on canvas.
Dimensions: 160 × 750 cm

Item Relations

This item has no relations.

Tags

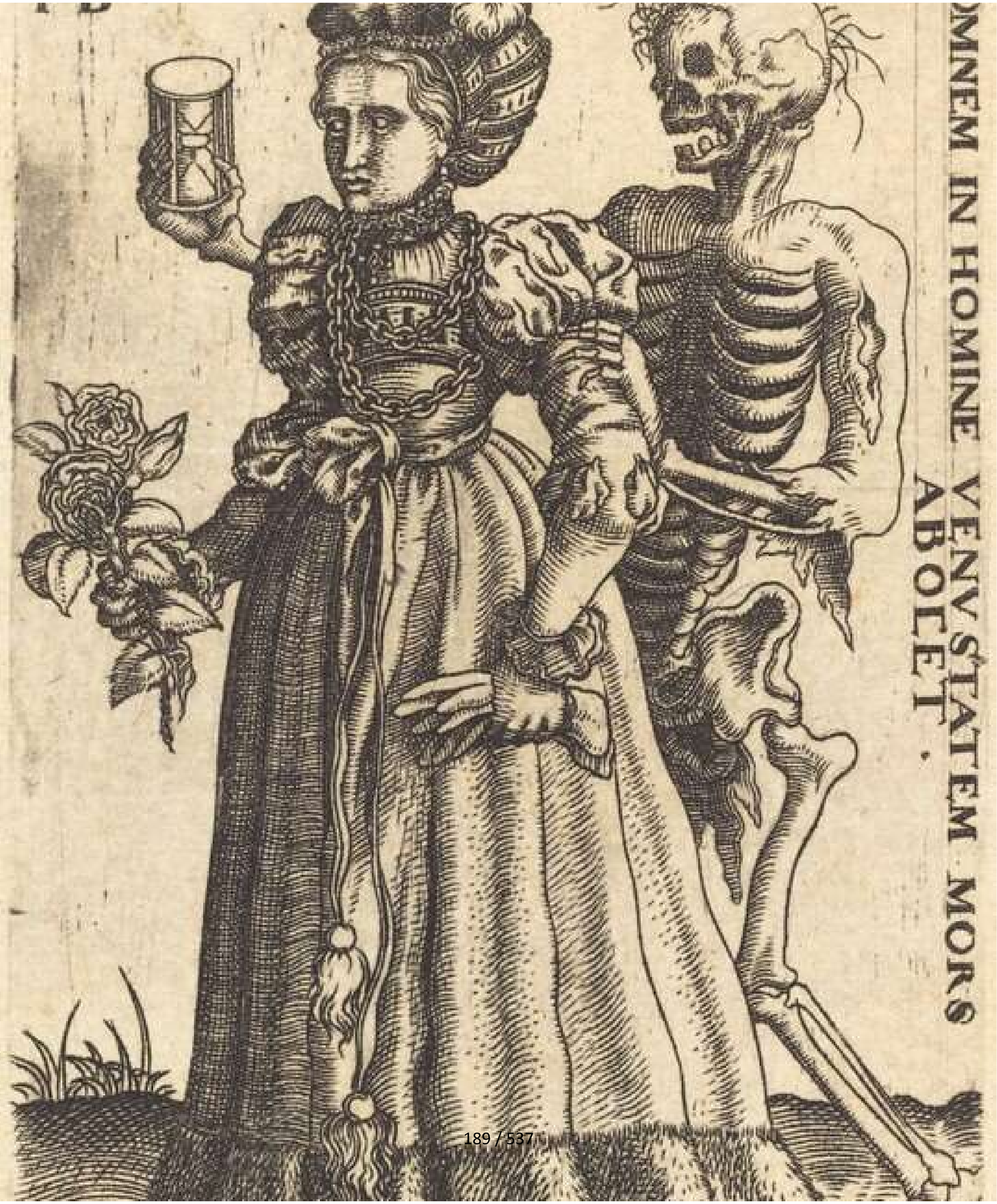
Skeleton feminized by shroud (/omeka/items/browse?tags=Skeleton+feminized+by+shroud)

Citation

Notke, Bernt (1440–1509), “Danse Macabre, by Notke (1475, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/17.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


OMNEM IN HOMINE VENVSTATEM MORS
ABOLET.

(/omeka/files/show/231)

Title

Woman and Death, by Brun (1590, c.)

Description

This engraving represents a young woman and a skeleton holding her arm and showing her an hourglass. Although the Latin inscription mentions that death abolishes all beauty in any man, the victim is a female taken away by a skeleton that is neuter or male, as if implying the loss of sexual markers as part of that abolition of beauty.

Creator

Brun, Franz (active 1590, c.)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.5286.html (https://www.nga.gov/collection/art-object-page.5286.html)

Archived in:
https://web.archive.org/web/20190822134709/https://www.nga.gov/collection/art-object-page.5286.html (https://web.archive.org/web/20190822134709/https://www.nga.gov/collection/art-object-page.5286.html)

Accession Number: 1943.3.2125

Date

1590, c.

Format

Engraving.
Dimensions: Unknown

Item Relations

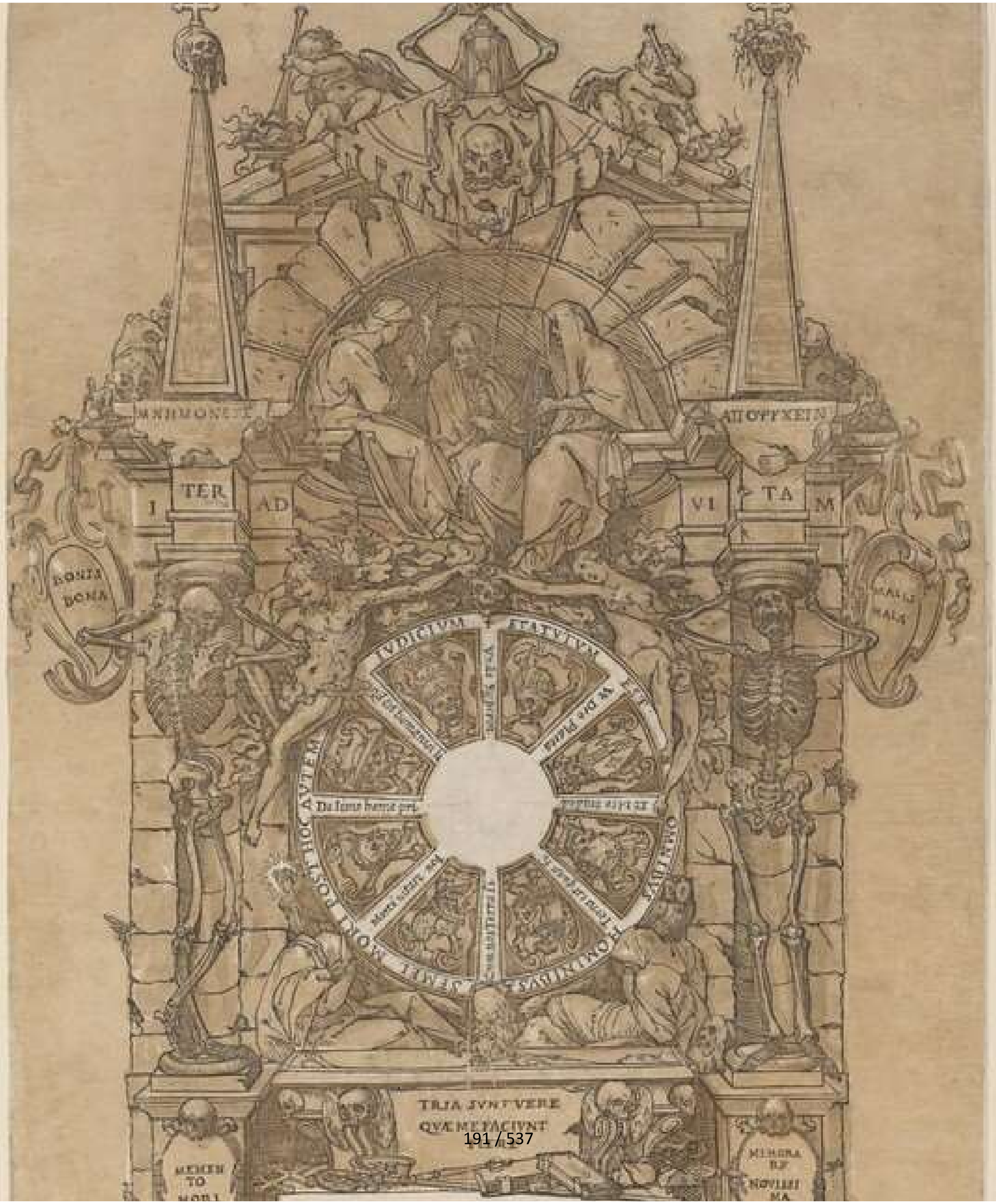
This item has no relations.

Citation

Brun, Franz (active 1590, c.), “Woman and Death, by Brun (1590, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/170.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


MNHMONEYE
ΑΠΟΦΥΓΕΙΝ
I TER AD VI TA M
BONIS BONA
MALIS MALA
IVDICIVM
STATVTVM
HOMINIBVS
SEMEL MORI POST HOC AVTEM
Da sanis homo pro
TRIA SVNT VERE
QVÆ ME FACIVNT
MEMEN TO MORI
MEMORA RE NOVISSI MA

[(/omeka/files/show/232)](/omeka/files/show/232)

Title

Allegory on Death, by Andreani (1620, c.)

Description

This image represents the wheel of death, and includes several elements, such as human remains and parcae. Although the figures that appear on the wheel of death are male figures of power, the dualism of gender appears in the two differentiated bodies above the wheel first, but then undifferenced by the skeletons and the figures covered below the wheel. The parcae that appear above the wheel of death, although female figures, are allegoric figures beyond gender as conventionally understood.

Creator

Andreani, Andrea (c. 1558-1629)
Fortuna, Giovanni (artist after) (1535-1611)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.4071.html (https://www.nga.gov/collection/art-object-page.4071.html)

Archived in:
https://web.archive.org/web/20210103230713/https://www.nga.gov/collection/art-object-page.4071.html (https://web.archive.org/web/20210103230713/https://www.nga.gov/collection/art-object-page.4071.html)

Accession Number: 1943.3.854

Date

1620, c.

Format

Chiaroscuro woodcut.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Andreani, Andrea (c. 1558-1629) Fortuna, Giovanni (artist after) (1535-1611), “Allegory on Death, by Andreani (1620, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/171.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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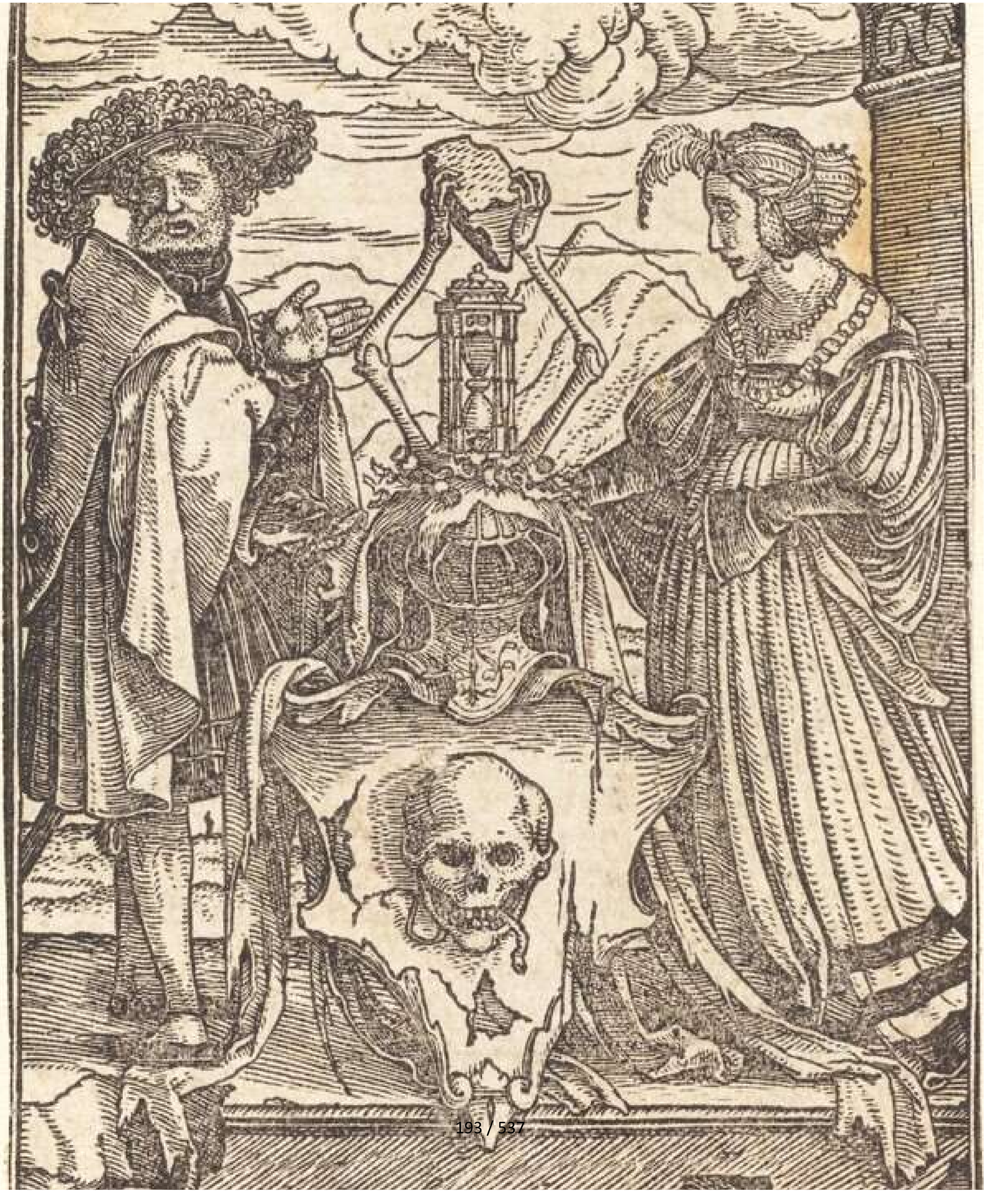


Description

This image represents a couple, a man and a woman. In the middle of the couple, there is an hourglass on top of a coat of arms. The death coat of arms has metal parts. The skeleton arms holding the hourglass look like a modern monster or automate, capable of movement and action.

Creator

Holbein the Younger, Hans (c. 1497-1543)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.7760.html (https://www.nga.gov/collection/art-object-page.7760.html)

Archived in:
https://web.archive.org/web/20190822175831/https://www.nga.gov/collection/art-object-page.7760.html (https://web.archive.org/web/20190822175831/https://www.nga.gov/collection/art-object-page.7760.html)

Accession Number: 1943.3.4838

Date

1540, c.

Format

Woodcut.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

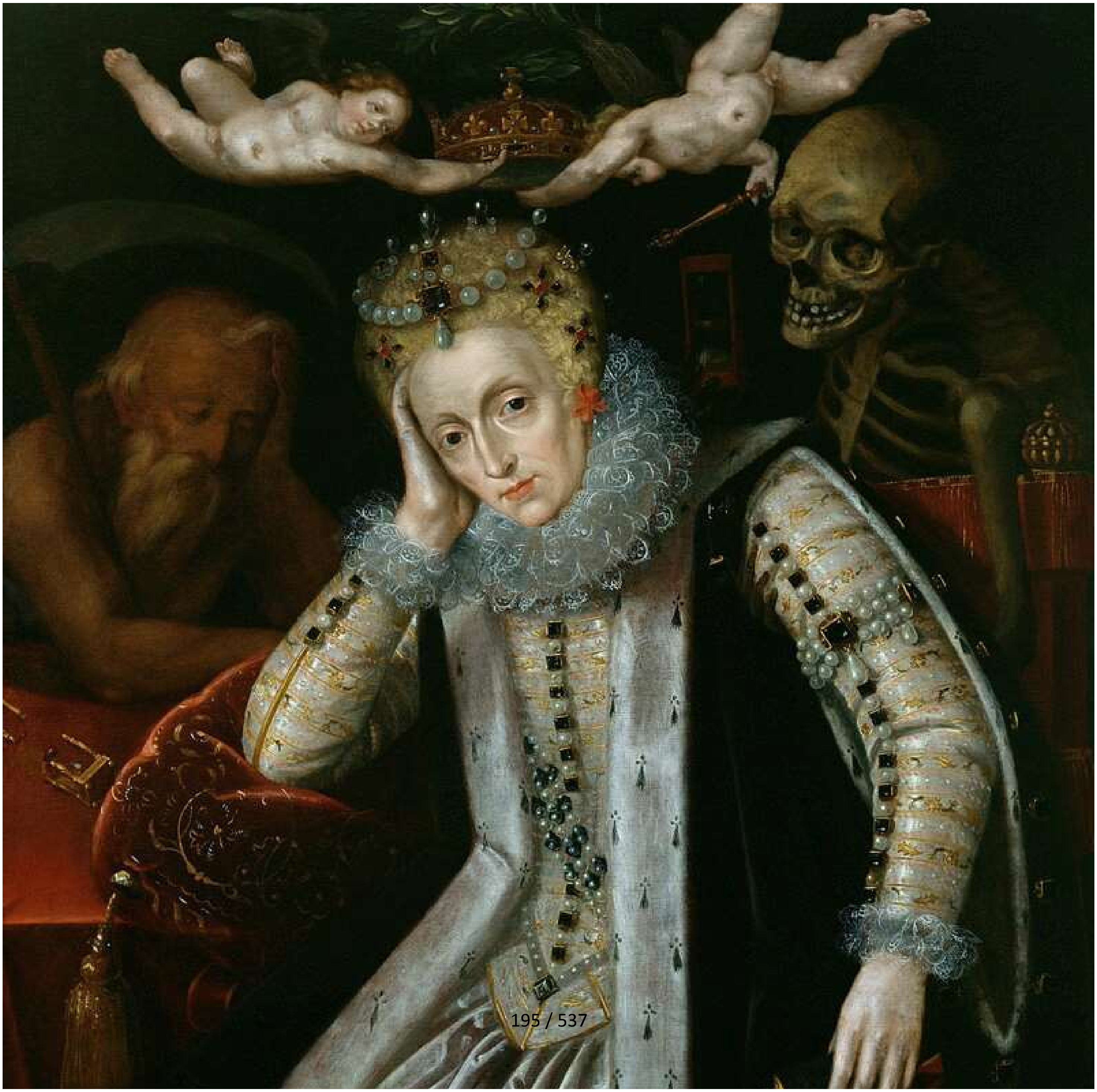
Citation

Holbein the Younger, Hans (c. 1497-1543), “The Arms of Death, by Holbein the Younger (1540, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/172.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

An Allegorical Portrait of Queen Elizabeth I, by English School (1610, c.)



left, and a skeleton with an hourglass appears on the right. The skeleton does not have any visible gender traits.
Gender perspective: This is a rare painting because it represents a woman accompanied by a skeleton that is not a vanitas of death and beauty but of loss of power. Death is represented as an old man (Old Father Time) on the left, who is mimicking her gesture, and also as an asexual skeleton on the right. The crown and the scepter are carried by cherubs, perhaps in allusion to her lack of descendants. The crown then becomes the loss of the virgin crown of the supposed Virgin Queen once death has arrived, which in this case makes virginity useless.

Creator

English School (Unknown)

Source

Corsham Court, Wiltshire, UK
http://www.corsham-court.co.uk/Pictures/Commentary.html (http://www.corsham-court.co.uk/Pictures/Commentary.html)

Archived in:
https://web.archive.org/web/20200205072633/http://www.corsham-court.co.uk/Pictures/Commentary.html (https://web.archive.org/web/20200205072633/http://www.corsham-court.co.uk/Pictures/Commentary.html)

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Elizabeth-I-Allegorical-Po.jpg (https://commons.wikimedia.org/wiki/File:Elizabeth-I-Allegorical-Po.jpg)

Archived in:
https://web.archive.org/web/20201015081226/https://commons.wikimedia.org/wiki/File:Elizabeth-I-Allegorical-Po.jpg (https://web.archive.org/web/20201015081226/https://commons.wikimedia.org/wiki/File:Elizabeth-I-Allegorical-Po.jpg)

Date

1610, c.

Format

Painting.
Dimensions: Unknown

Item Relations

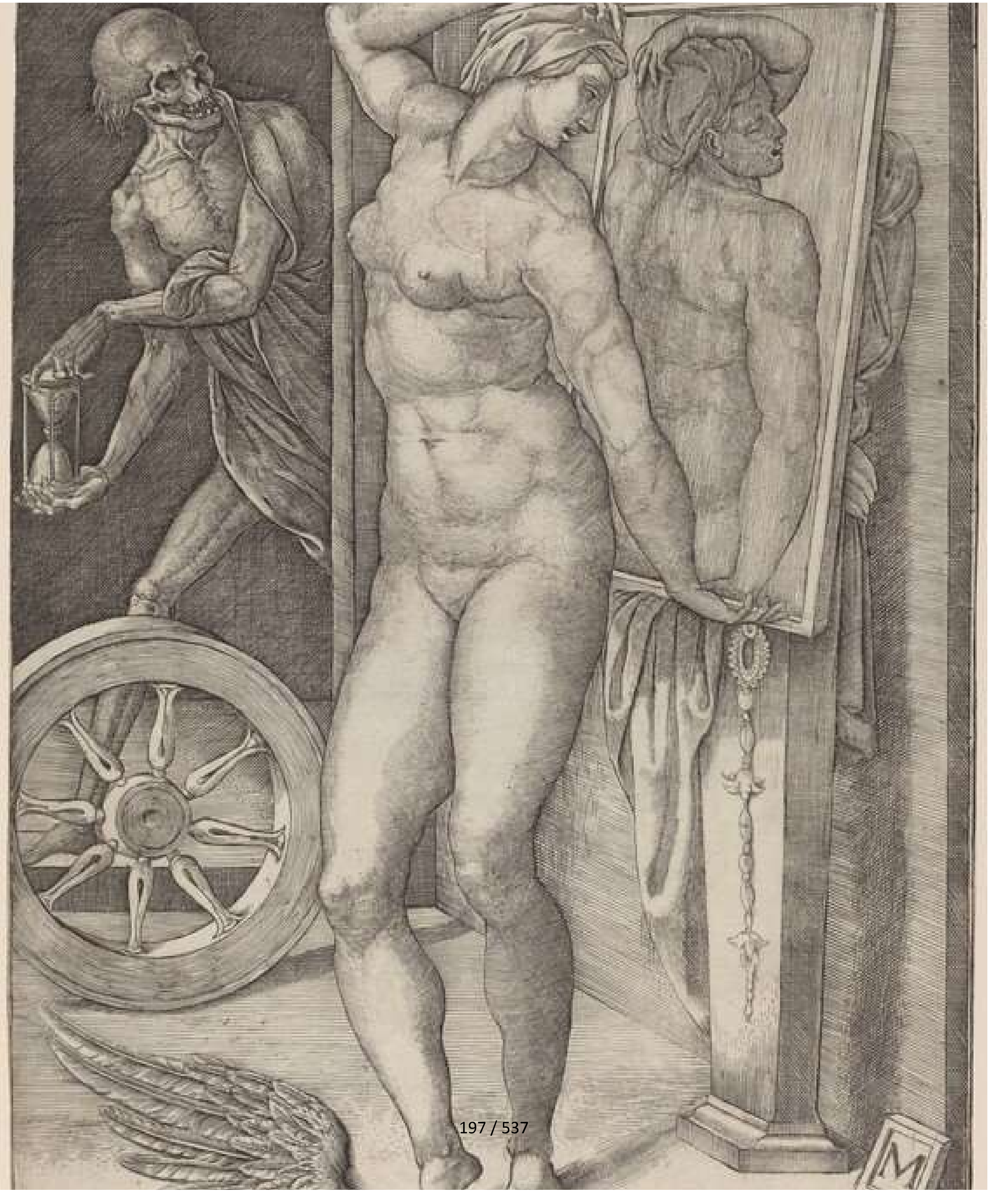
This item has no relations.

Citation

English School (Unknown), “An Allegorical Portrait of Queen Elizabeth I, by English School (1610, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/173.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



M

(/omeka/files/show/23

Title

Allegory of Vanity (Death Surprising a Woman), by an Italian artist (1550, c.)

Description

This engraving represents a naked young woman looking at herself in a mirror. On the background, death represented by a male skeleton with an hourglass looks at her.

Gender perspective: This engraving is a curious deviation of the tradition of seeing one's own skull in a mirror. However, the mirror and the same element of surprise are present. Death, a male figure, appears as a voyeuristic interloper who surprises a young woman in her toilette. Her muscular figure and the way she examines her back instead of her front, where the strongest sexual markers are placed, makes this engraving a peculiar representation of death as seducer or rapist of women. Other allegorical symbols, such as the wheel of fortune and a wing representing perhaps fame, are also part of this unusual engraving.

Creator

Italian artist (active 1550, c.)

Source

National Gallery of Art, Washington DC, US.
https://www.nga.gov/collection/art-object-page.46310.html (https://www.nga.gov/collection/art-object-page.46310.html)

Archived in:
https://web.archive.org/web/20190828013756/https://www.nga.gov/collection/art-object-page.46310.html (https://web.archive.org/web/20190828013756/https://www.nga.gov/collection/art-object-page.46310.html)

Accession Number: 1961.17.6

Date

1550, c.

Format

Engraving.
Dimensions: 35.9 × 25.2 cm

Item Relations

This item has no relations.

Citation

Italian artist (active 1550, c.), “Allegory of Vanity (Death Surprising a Woman), by an Italian artist (1550, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/174.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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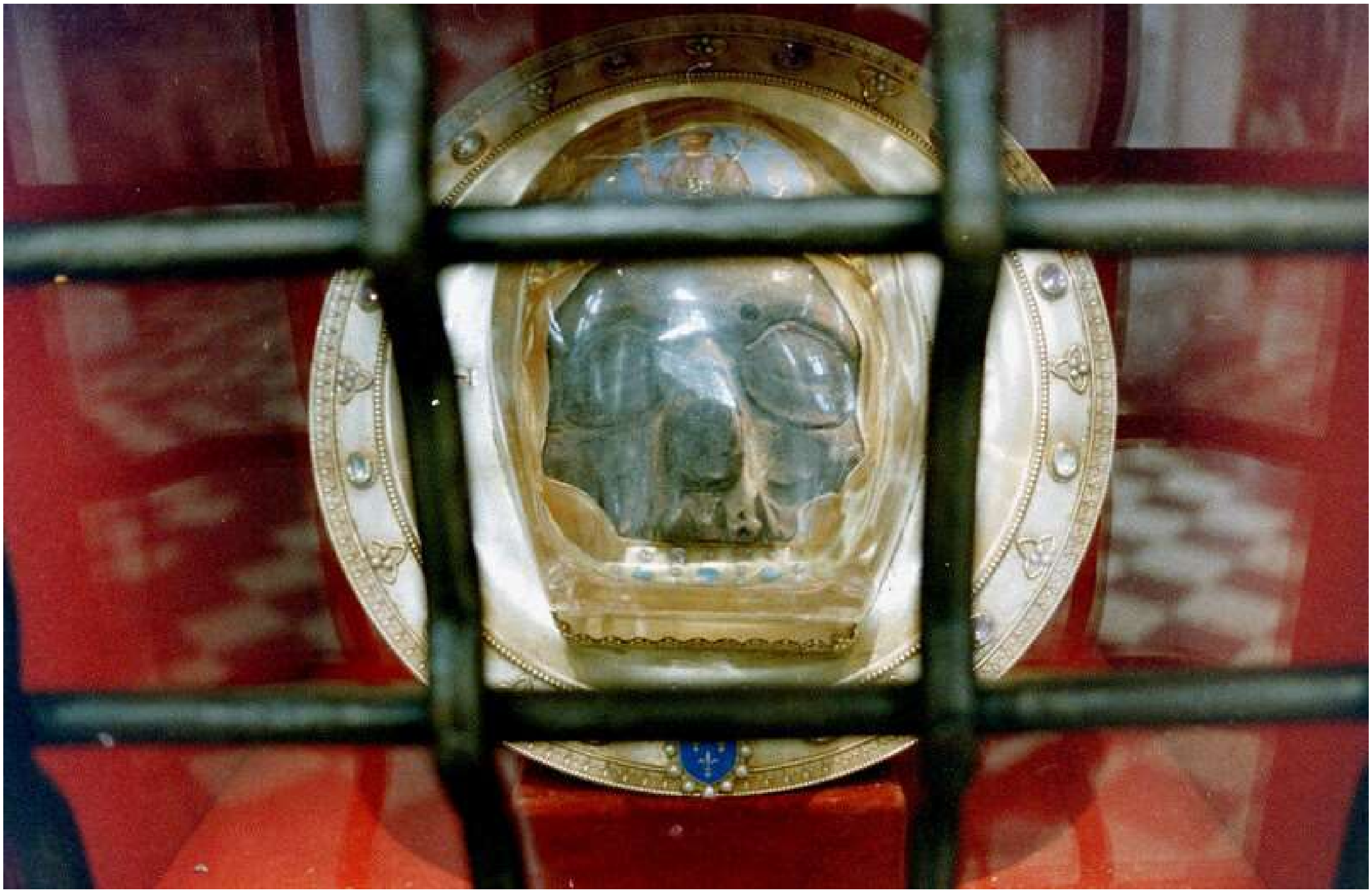
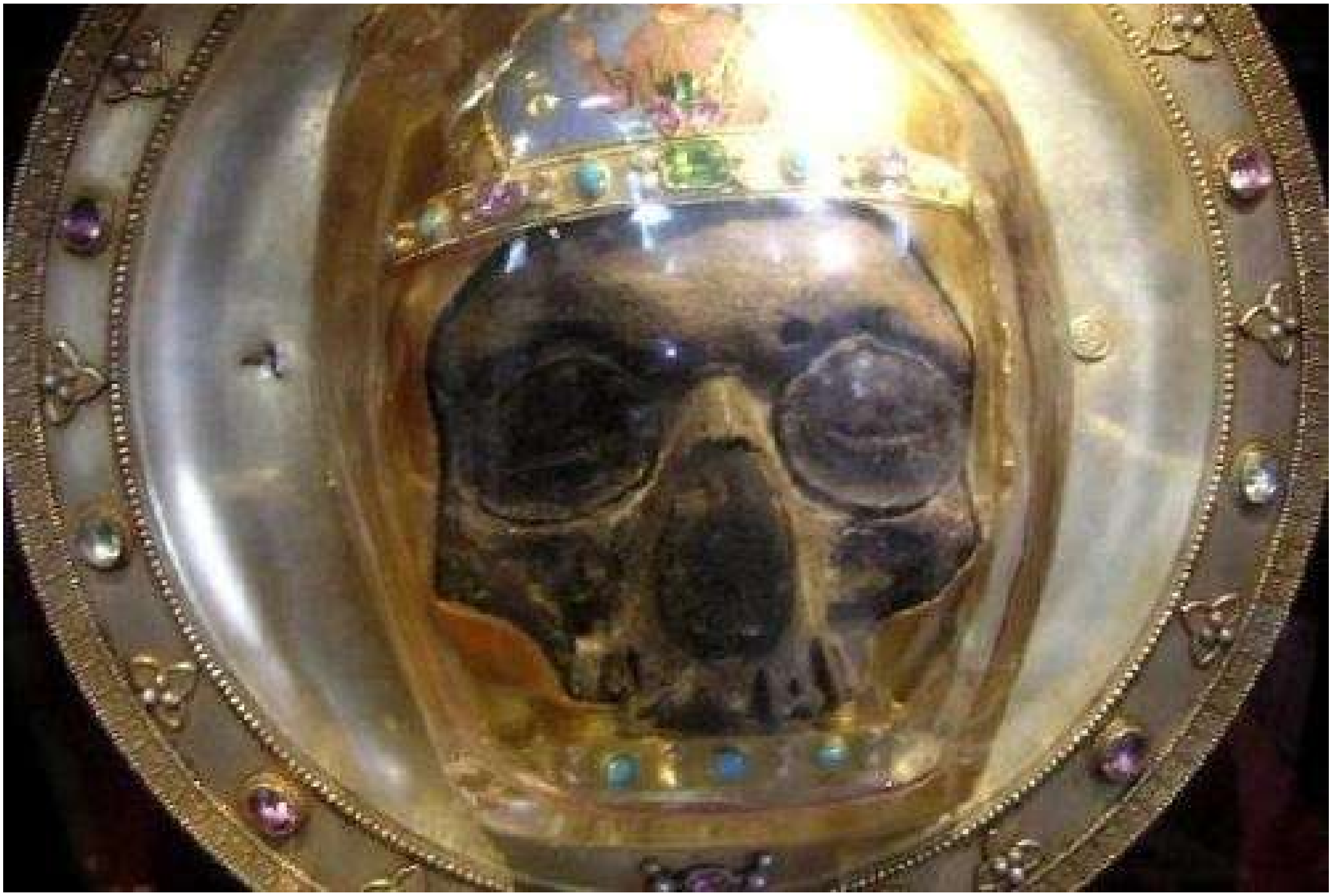
Reliquary of St. John the Baptist in Amiens Cathedral (France), by Unknown (1220)



(/omeka/files/show/237)



(/omeka/files/show/238)

Title

Reliquary of St. John the Baptist in Amiens Cathedral (France), by Unknown (1220)

Description

These photographies show the reliquary of what is believed to be St. John the Baptist's skull.

"During the Fourth Crusade (1202–1204), Wallon de Sarton, a Crusader from French Picardy, discovered in the ruins of a palace in Constantinople, a relic consisting of a half-ball of transparent crystal that contained the facial section of a human head resting on a silver plate. Greek letters engraved in the plate affirmed that the pate was that of John the Baptist. Wallon de Sarton had to sell the silver plate to pay for his voyage back to France, but he kept the head and in 1206 he gave the relic to the bishop of the town of Amiens. Realizing the significance of the item, the church immediately began construction on the Amiens Cathedral. The relic was displayed in the Amiens Cathedral until the French Revolution when inventory was made of all Church property and treasure and relics were confiscated. In 1793 representatives of the Convention demanded that the relic be buried in a cemetery, instead the mayor of the town kept the relic in his house. Some years later, in 1816, the head of St. John the Baptist was returned to the cathedral and in 1876 a new silver plate was added to the relic, restoring it to its historical glory." (Description from Atlas Obscura webpage, https://www.atlasobscura.com/places/the-head-of-st-john-the-baptist-at-amiens-cathedral-amiens-france (https://www.atlasobscura.com/places/the-head-of-st-john-the-baptist-at-amiens-cathedral-amiens-france) , Archived in: https://web.archive.org/web/20200930040518/https://www.atlasobscura.com/places/the-head-of-st-john-the-baptist-at-amiens-cathedral-amiens-france (https://web.archive.org/web/20200930040518/https://www.atlasobscura.com/places/the-head-of-st-john-the-baptist-at-amiens-cathedral-amiens-france)).

Gender perspective: The skull is encased in what seems to be the armor of a warrior, whereas Reliquary of St. John the Baptist in Residenz Museum Munich (Germany), by Unknown (1600, c.) (http://deathandgender.celpyc.org/items/show/176) resembles a jewel, in women's clothing.

Creator

Unknown

Source

Reliquary of St. John the Baptist in the Cathedral Basilica of Our Lady of Amiens, Amiens, France.
Information from *Medieval Art* “Reliquary of St.John the Baptist”:
http://projects.leadr.msu.edu/medievalart/items/show/56 (http://projects.leadr.msu.edu/medievalart/items/show/56)

Archived in:
https://web.archive.org/web/20210110164544/http://projects.leadr.msu.edu/medievalart/exhibits/show/reliquary_cathedral_comparison/item/56
(https://web.archive.org/web/20210110164544/http://projects.leadr.msu.edu/medievalart/exhibits/show/reliquary_cathedral_comparison/item/56)

https://greekerthanthegreeks.com/2016/01/the-greek-orthodox-church-saint-john.html (https://greekerthanthegreeks.com/2016/01/the-greek-orthodox-church-saint-john.html)

Archived in:
https://web.archive.org/web/20210110165058/https://greekerthanthegreeks.com/2016/01/the-greek-orthodox-church-saint-john.html
(https://web.archive.org/web/20210110165058/https://greekerthanthegreeks.com/2016/01/the-greek-orthodox-church-saint-john.html)

Date

1220

Relation

Reliquary of St. John the Baptist in Residenz Museum Munich (Germany), by Unknown (1600, c.) (http://deathandgender.celpyc.org/items/show/176)

Format

Human skull in a glass and metal reliquary.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Unknown, “Reliquary of St. John the Baptist in Amiens Cathedral (France), by Unknown (1220),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/175.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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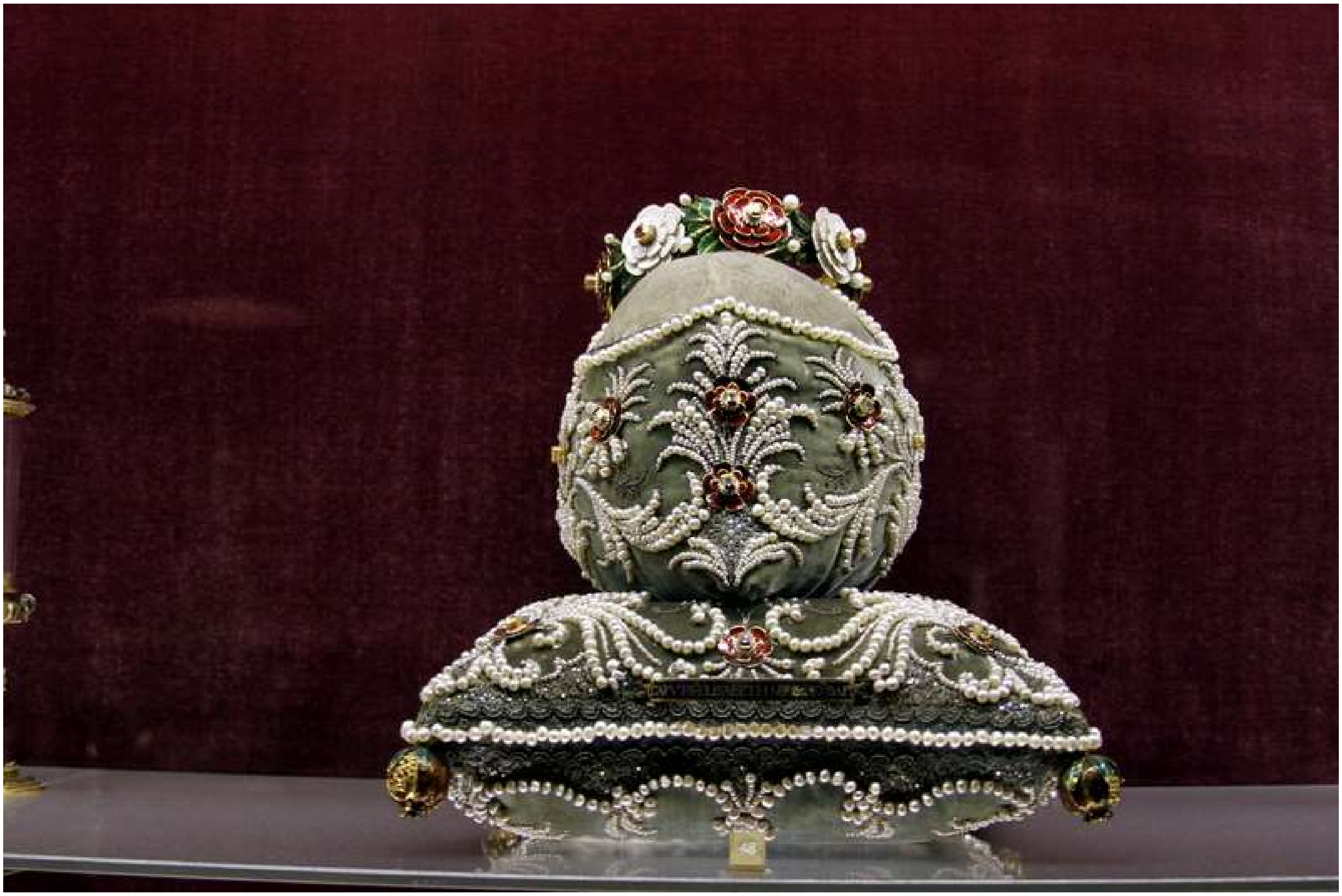
Reliquary of St. John the Baptist in Residenz Museum Munich (Germany), by Unknown (1600, c.)



(/omeka/files/show/239)

Title

Reliquary of St. John the Baptist in Residenz Museum Munich (Germany), by Unknown (1600, c.)

Description

These photographies show the reliquary of what is believed to be St. John the Baptist's skull.

"In 1557, Duke Wilhelm V was officially granted the right to collect relics by the Pope. He amassed a notable collection of human remains of unknown provenance. Many are probably “catacomb saints,” the bones of unknown ancients from Roman catacombs that were given new life as the bones of Saints by the Catholic Church. Duke Wilhelm’s son Maximilian I enlarged his father’s collection. For centuries, the collection was housed in the Rich Chapel, the family’s opulent private place of worship. Today, another room at the museum houses around 60 reliquaries, many finely crafted in rich gold and silver. Most famous among these objects is a heavily decorated cranium said to belong to John the Baptist. This head is one of four supposedly belonging to the Christian prophet. (The other heads reside in Amiens Cathedral in France, San Silvestro Church in Rome, and Umayyad Mosque in Syria." (Description from Atlas Obscura webpage, https://www.atlasobscura.com/places/the-relics-of-munich-residenz-munich-germany (https://www.atlasobscura.com/places/the-relics-of-munich-residenz-munich-germany) , Archived in: https://web.archive.org/web/20201031230352/https://www.atlasobscura.com/places/the-relics-of-munich-residenz-munich-germany (https://web.archive.org/web/20201031230352/https://www.atlasobscura.com/places/the-relics-of-munich-residenz-munich-germany)).

Gender perspective: This skull is decorated with flowers, pearls and other ornaments, and resembles a jewel, in women's clothing. Different from the Reliquary of St. John the Baptist in Amiens Cathedral (France), by Unknown (1220) (http://deathandgender.celpyc.org/items/show/175) , encased in what seems to be the armor of a warrior.

Creator

[(https://commons.wikimedia.org/wiki/File:Head_of_St._John_the_Baptist_-_Relics_Collection_-_Residenz_-_Munich_-_Germany_2017_(3).jpg)](https://commons.wikimedia.org/wiki/File:Head_of_St._John_the_Baptist_-_Relics_Collection_-_Residenz_-_Munich_-_Germany_2017_(3).jpg)

Archived in:
https://web.archive.org/web/20210110174018/https://commons.wikimedia.org/wiki/File:Head_of_St._John_the_Baptist_-_Relics_Collection_-_Residenz_-_Munich_-_Germany_2017_%283%29.jpg (https://web.archive.org/web/20210110174018/https://commons.wikimedia.org/wiki/File:Head_of_St._John_the_Baptist_-_Relics_Collection_-_Residenz_-_Munich_-_Germany_2017_%283%29.jpg)

Date

1600, c.

Relation

Reliquary of St. John the Baptist in Amiens Cathedral (France), by Unknown (1220) (http://deathandgender.celpyc.org/items/show/175)

Format

Reliquary, human skull decorated with pearls and other ornaments.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Unknown, “Reliquary of St. John the Baptist in Residenz Museum Munich (Germany), by Unknown (1600, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/176.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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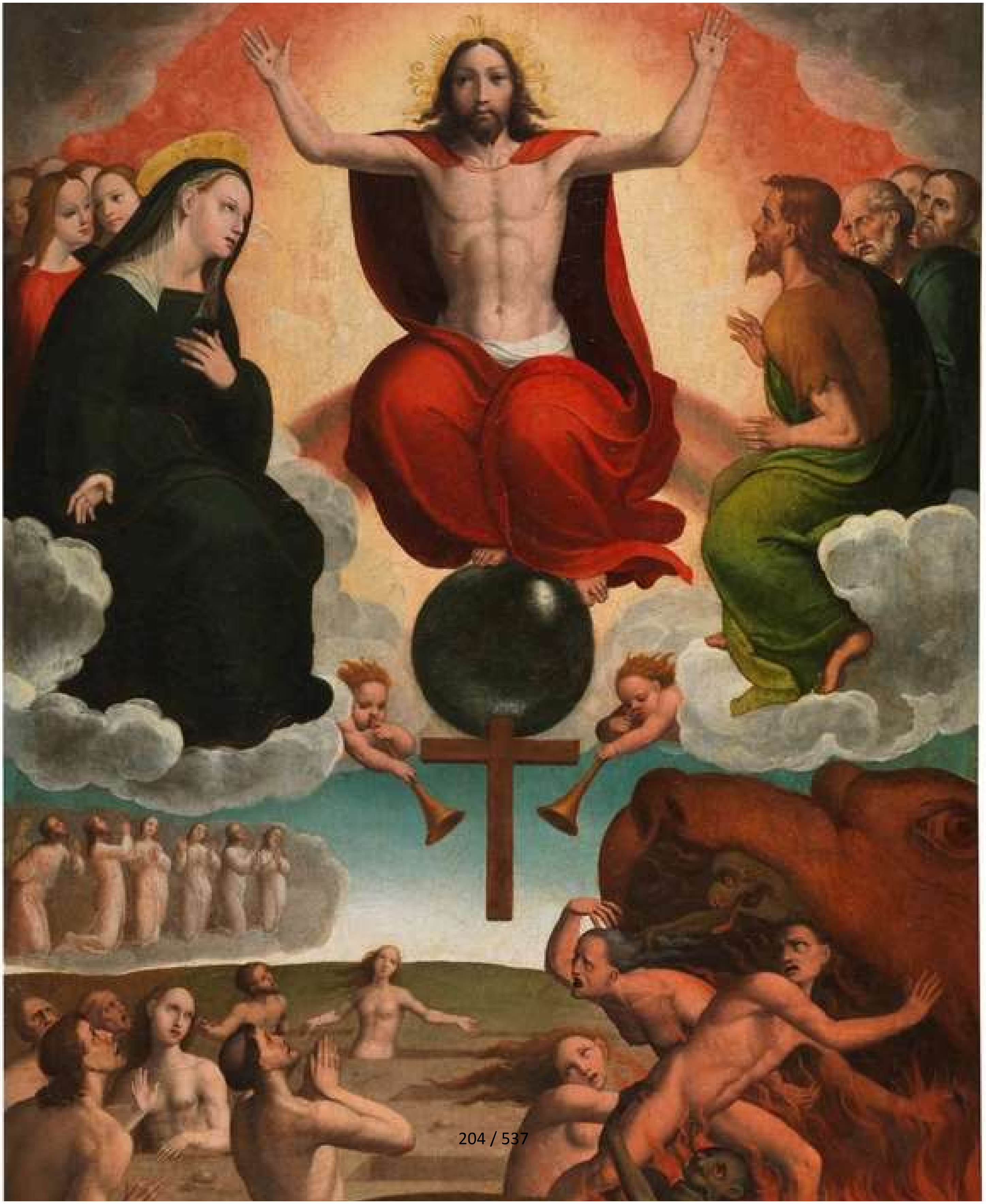
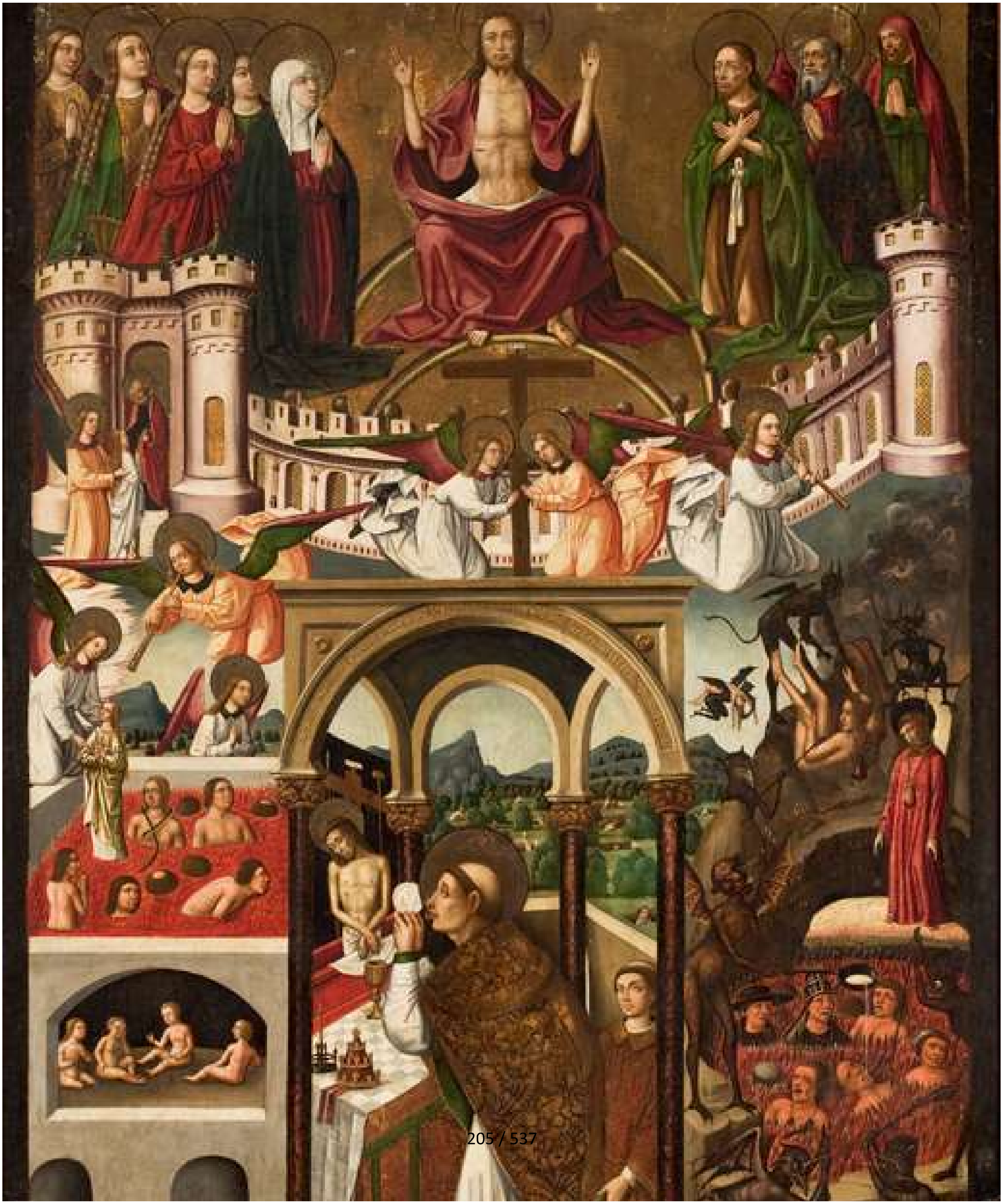
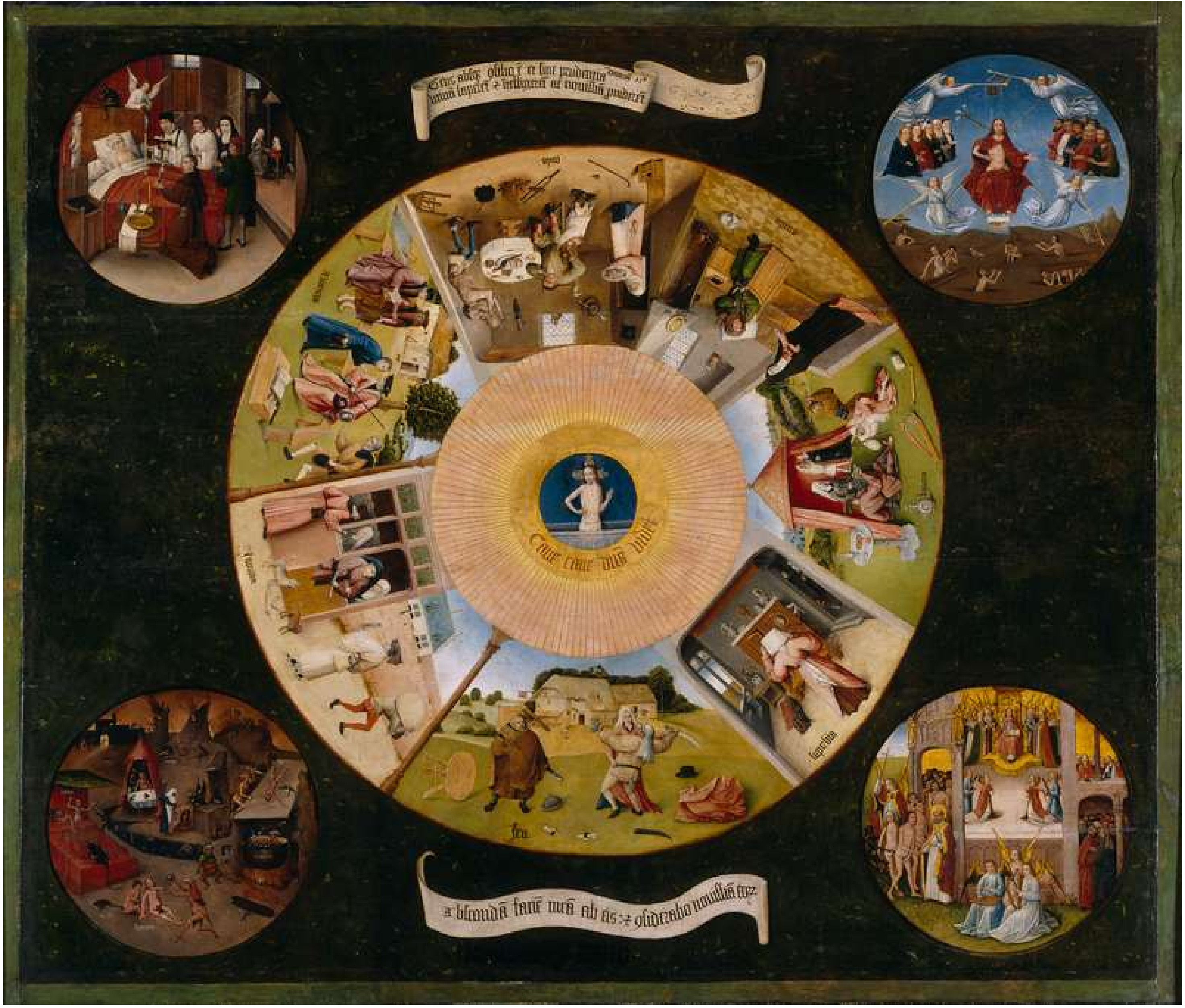




[(/omeka/files/show/241)](/omeka/files/show/241)



[(/omeka/files/show/242)](/omeka/files/show/242)

Title

The saved separated by gender in heaven but men and women punished together in hell

Description

These images represent the day of the final judgment (in the third image The Last Judgment is depicted in the circle in the top right corner). Jesus appears either at the center or at the top of the image surrounded by those individuals who are in heaven. Earth and those doomed to spend eternity in hell are depicted in the bottom-half of the images. In all these representations individuals in heaven are dressed and are placed separately by gender, women appear on the left and men on the right, whereas men and women in hell appear naked and together.

The individuals that appear in heaven seem to be saints, apostles, virgins and martyrs. Since many of the saved souls are of martyrs and virgins (specially female ones), there is a certain parallelism in the prevalence of the punishment but not in the way to suffer it and after their reward in the case of the righteous.

Image 1: The Last Judgment, by Correa de Vivar (1545, c.)
Prado Museum, Madrid, Spain.
https://www.museodelprado.es/en/the-collection/art-work/the-last-judgment/86c50482-a38e-4a2b-b677-fafad12fb157?searchid=48d9cb03-b9a2-7912-5bc5-1da01a006491 (https://www.museodelprado.es/en/the-collection/art-work/the-last-judgment/86c50482-a38e-4a2b-b677-fafad12fb157?searchid=48d9cb03-b9a2-7912-5bc5-1da01a006491)

Archived in:
https://web.archive.org/web/20210110215938/https://www.museodelprado.es/en/the-collection/art-work/the-last-judgment/86c50482-a38e-4a2b-b677-fafad12fb157?searchid=48d9cb03-b9a2-7912-5bc5-1da01a006491 (https://web.archive.org/web/20210110215938/https://www.museodelprado.es/en/the-collection/art-work/the-last-judgment/86c50482-a38e-4a2b-b677-fafad12fb157?searchid=48d9cb03-b9a2-7912-5bc5-1da01a006491)

Inventory number: P002479

Image 2: The Last Judgment and the Mass of Saint Gregory, by Mestre da Família Artés (1500, c.)
São Paulo Museum of Art, São Paulo, Brazil.
https://masp.org.br/acervo/obra/o-juizo-final-e-a-missa-de-sao-gregorio (https://masp.org.br/acervo/obra/o-juizo-final-e-a-missa-de-sao-gregorio)

Archived in:
https://web.archive.org/web/20201126042426/https://masp.org.br/acervo/obra/o-juizo-final-e-a-missa-de-sao-gregorio (https://web.archive.org/web/20201126042426/https://masp.org.br/acervo/obra/o-juizo-final-e-a-missa-de-sao-gregorio)

Inventory number: MASP.00428

Wikimedia Commons:
https://en.wikipedia.org/wiki/File:Mestre_da_Fam%C3%ADlia_Art%C3%A9s_-_Ju%C3%ADzo_Final.jpg (https://en.wikipedia.org/wiki/File:Mestre_da_Fam%C3%ADlia_Art%C3%A9s_-_Ju%C3%ADzo_Final.jpg)

Archived in:
https://web.archive.org/web/20190221070127/https://en.wikipedia.org/wiki/File:Mestre_da_Fam%C3%ADlia_Art%C3%A9s_-_Ju%C3%ADzo_Final.jpg (https://web.archive.org/web/20190221070127/https://en.wikipedia.org/wiki/File:Mestre_da_Fam%C3%ADlia_Art%C3%A9s_-_Ju%C3%ADzo_Final.jpg)

Image 3: Table of the Seven Deadly Sins, by Bosch (1505, c.)
Prado Museum, Madrid, Spain.
https://www.museodelprado.es/en/the-collection/art-work/table-of-the-seven-deadly-sins/3fc0a84e-d77d-4217-b960-8a34b8873b70?searchid=f3a6fd8f-a094-cd5b-8577-831d3eb6ee0e (https://www.museodelprado.es/en/the-collection/art-work/table-of-the-seven-deadly-sins/3fc0a84e-d77d-4217-b960-8a34b8873b70?searchid=f3a6fd8f-a094-cd5b-8577-831d3eb6ee0e)

Archived in:
https://web.archive.org/web/20210110220650/https://www.museodelprado.es/en/the-collection/art-work/table-of-the-seven-deadly-sins/3fc0a84e-d77d-4217-b960-8a34b8873b70?searchid=f3a6fd8f-a094-cd5b-8577-831d3eb6ee0e (https://web.archive.org/web/20210110220650/https://www.museodelprado.es/en/the-collection/art-work/table-of-the-seven-deadly-sins/3fc0a84e-d77d-4217-b960-8a34b8873b70?searchid=f3a6fd8f-a094-cd5b-8577-831d3eb6ee0e)

Inventory number: P002822

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Hieronymus_Bosch-_The_Seven_Deadly_Sins_and_the_Four_Last_Things.JPG (https://commons.wikimedia.org/wiki/File:Hieronymus_Bosch-_The_Seven_Deadly_Sins_and_the_Four_Last_Things.JPG)

Archived in:
https://web.archive.org/web/20200828105759/https://commons.wikimedia.org/wiki/File:Hieronymus_Bosch-_The_Seven_Deadly_Sins_and_the_Four_Last_Things.JPG (https://web.archive.org/web/20200828105759/https://commons.wikimedia.org/wiki/File:Hieronymus_Bosch-_The_Seven_Deadly_Sins_and_the_Four_Last_Things.JPG)

Date

Image 1: 1545, c.
Image 2: 1500, c.
Image 3: 1505, c.

Format

Image 1:
Oil on panel.
Dimensions: 136 × 100 cm

Image 2:
Oil on panel.
Dimensions: 200 × 130 cm

Image 3:
Oil on poplar panel.
Dimensions: 119.5 × 139.5 cm

Item Relations

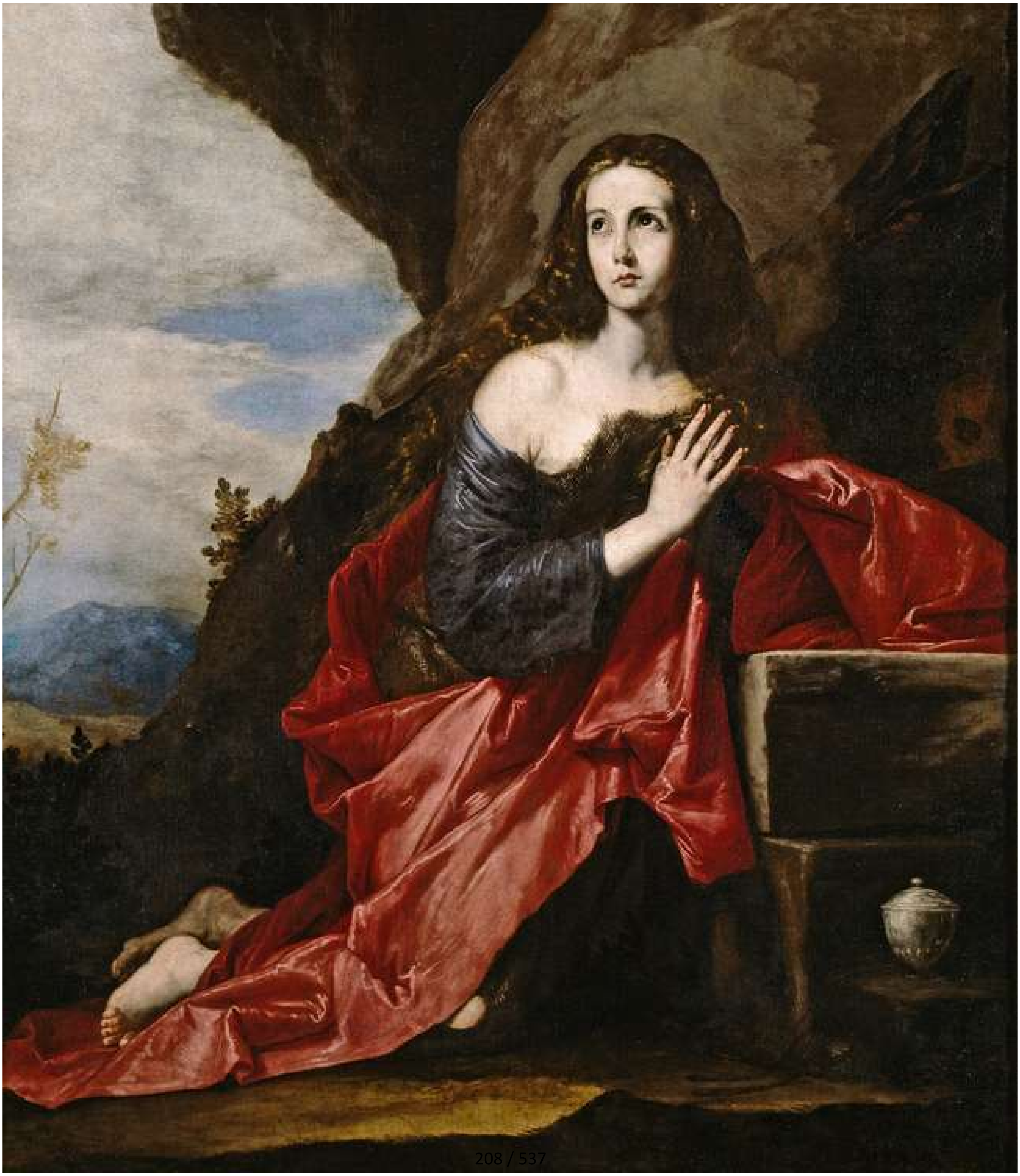
This item has no relations.

Citation

Image 1: Correa de Vivar, Juan (c. 1510-1566) Image 2: Mestre da Família Artés (c. 1472-1538) Image 3: Bosch, Hieronymus (c. 1450-1516), “The saved separated by gender in heaven but men and women punished together in hell,” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/177.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/243)

Title

appears. In occasions, the saint in this painting is identified as Saint Thais. For more information on Saint Thais, see Wikipedia page: https://en.wikipedia.org/wiki/Tha%C3%AFs_(saint) (https://en.wikipedia.org/wiki/Tha%C3%AFs_(saint))

Archived in:
https://web.archive.org/web/20200930221426/https://en.wikipedia.org/wiki/Tha%C3%AFs_(saint) (https://web.archive.org/web/20200930221426/https://en.wikipedia.org/wiki/Tha%C3%AFs_(saint))

Creator

Ribera, Jusepe de (lo Spagnoletto) (1591-1652)

Source

Prado Museum, Madrid, Spain.
https://www.museodelprado.es/coleccion/obra-de-arte/magdalena-penitente/1f0c2f5f-5eed-46cc-978f-a4a301b7dc55?searchid=2ee468f5-9e6e-73b6-7633-4f021e01fb8c (https://www.museodelprado.es/coleccion/obra-de-arte/magdalena-penitente/1f0c2f5f-5eed-46cc-978f-a4a301b7dc55?searchid=2ee468f5-9e6e-73b6-7633-4f021e01fb8c)

Archived in:
https://web.archive.org/web/20210112140648/https://www.museodelprado.es/coleccion/obra-de-arte/magdalena-penitente/1f0c2f5f-5eed-46cc-978f-a4a301b7dc55?searchid=2ee468f5-9e6e-73b6-7633-4f021e01fb8c (https://web.archive.org/web/20210112140648/https://www.museodelprado.es/coleccion/obra-de-arte/magdalena-penitente/1f0c2f5f-5eed-46cc-978f-a4a301b7dc55?searchid=2ee468f5-9e6e-73b6-7633-4f021e01fb8c)

Inventory number: P001103

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Jos%C3%A9_de_Ribera_024.jpg (https://commons.wikimedia.org/wiki/File:Jos%C3%A9_de_Ribera_024.jpg)

Archived in:
https://web.archive.org/web/20190828234224/https://commons.wikimedia.org/wiki/File:Jos%C3%A9_de_Ribera_024.jpg (https://web.archive.org/web/20190828234224/https://commons.wikimedia.org/wiki/File:Jos%C3%A9_de_Ribera_024.jpg)

Date

1641

Format

Oil on canvas.
Dimensions: 182 × 149 cm

Item Relations

This item has no relations.

Collection

Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

Ribera, Jusepe de (lo Spagnoletto) (1591-1652), “Penitent Magdalen, by Ribera (1641),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/178.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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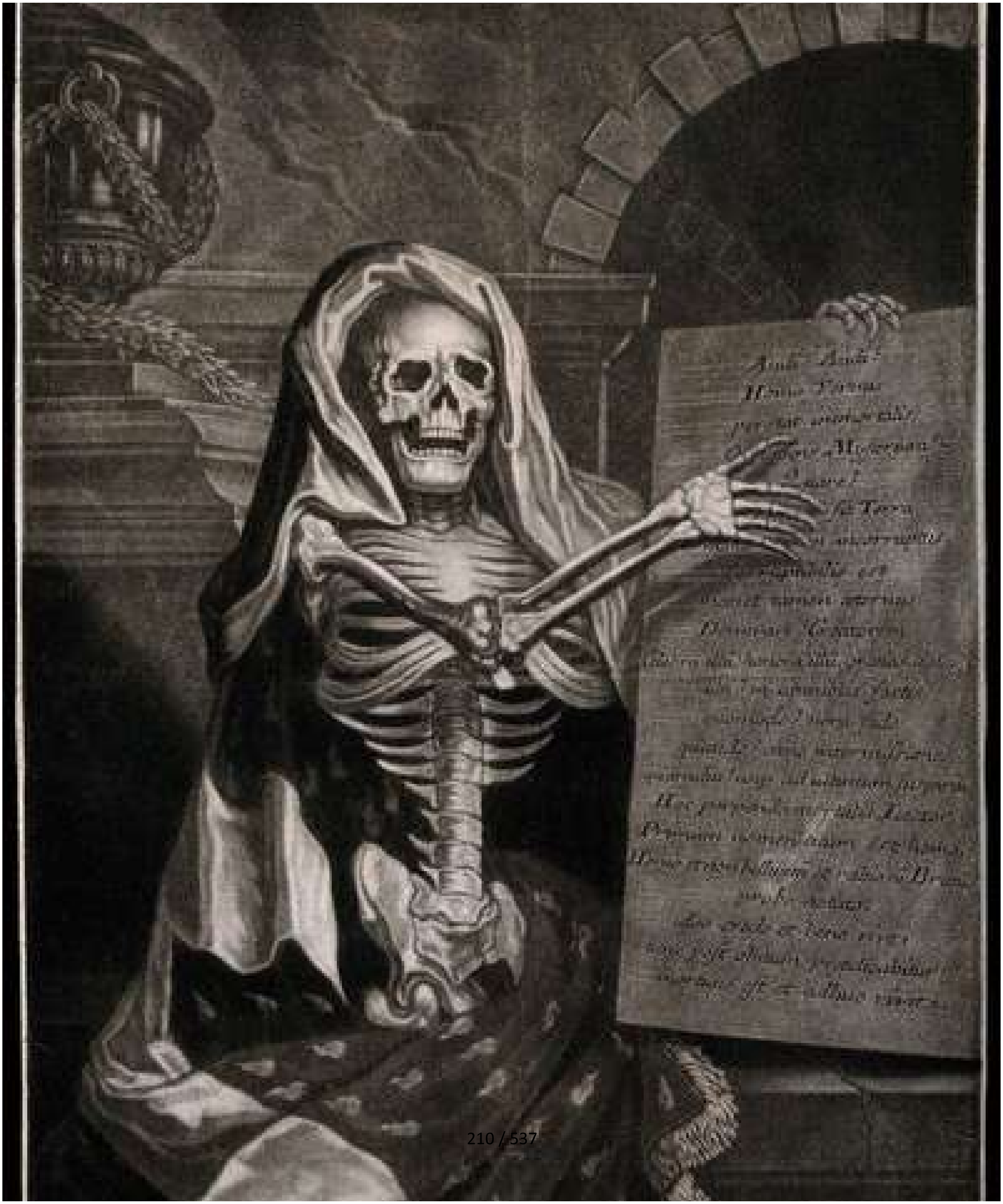

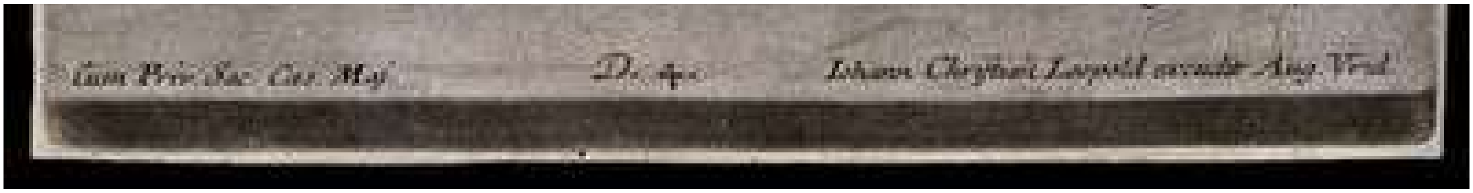
tiam Priv. Sac. Cae. Maj.
D. 40
Johann Christian Leopold excudit Aug. Vind.

(/omeka/files/show/21)

Title

A skeleton holding an inscribed plaque. Mezzotint., by Christian Leopold (1750, c.)

Description

A skeleton is holding an inscribed plaque while pointing at it. The skeleton is semi-covered by a cloth, including the skull.

Creator

Christian Leopold, Johann (1699-1775)

Source

Wellcome Collection:
https://wellcomecollection.org/works/trgpjq7a (https://wellcomecollection.org/works/trgpjq7a)

Archived in:
https://web.archive.org/web/20200710220856/https://wellcomecollection.org/works/trgpjq7a (https://web.archive.org/web/20200710220856/https://wellcomecollection.org/works/trgpjq7a)

Wellcome Library number: 35759i

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:A_skeleton_holding_an_inscribed_plaque._Mezzotint._Wellcome_V0042159.jpg (https://commons.wikimedia.org/wiki/File:A_skeleton_holding_an_inscribed_plaque._Mezzotint._Wellcome_V0042159.jpg)

Archivado en:
https://web.archive.org/web/20200710220950/https://commons.wikimedia.org/wiki/File:A_skeleton_holding_an_inscribed_plaque._Mezzotint._Wellcome_V0042159.jpg (https://web.archive.org/web/20200710220950/https://commons.wikimedia.org/wiki/File:A_skeleton_holding_an_inscribed_plaque._Mezzotint._Wellcome_V0042159.jpg)

Date

1750, c.

Format

Mezzotint, with engraving.
Dimensions: 29.8 × 19.1 cm

Item Relations

This item has no relations.

Tags

Skeleton feminized by shroud (/omeka/items/browse?tags=Skeleton+feminized+by+shroud)

Citation

Christian Leopold, Johann (1699-1775), “A skeleton holding an inscribed plaque. Mezzotint., by Christian Leopold (1750, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/18.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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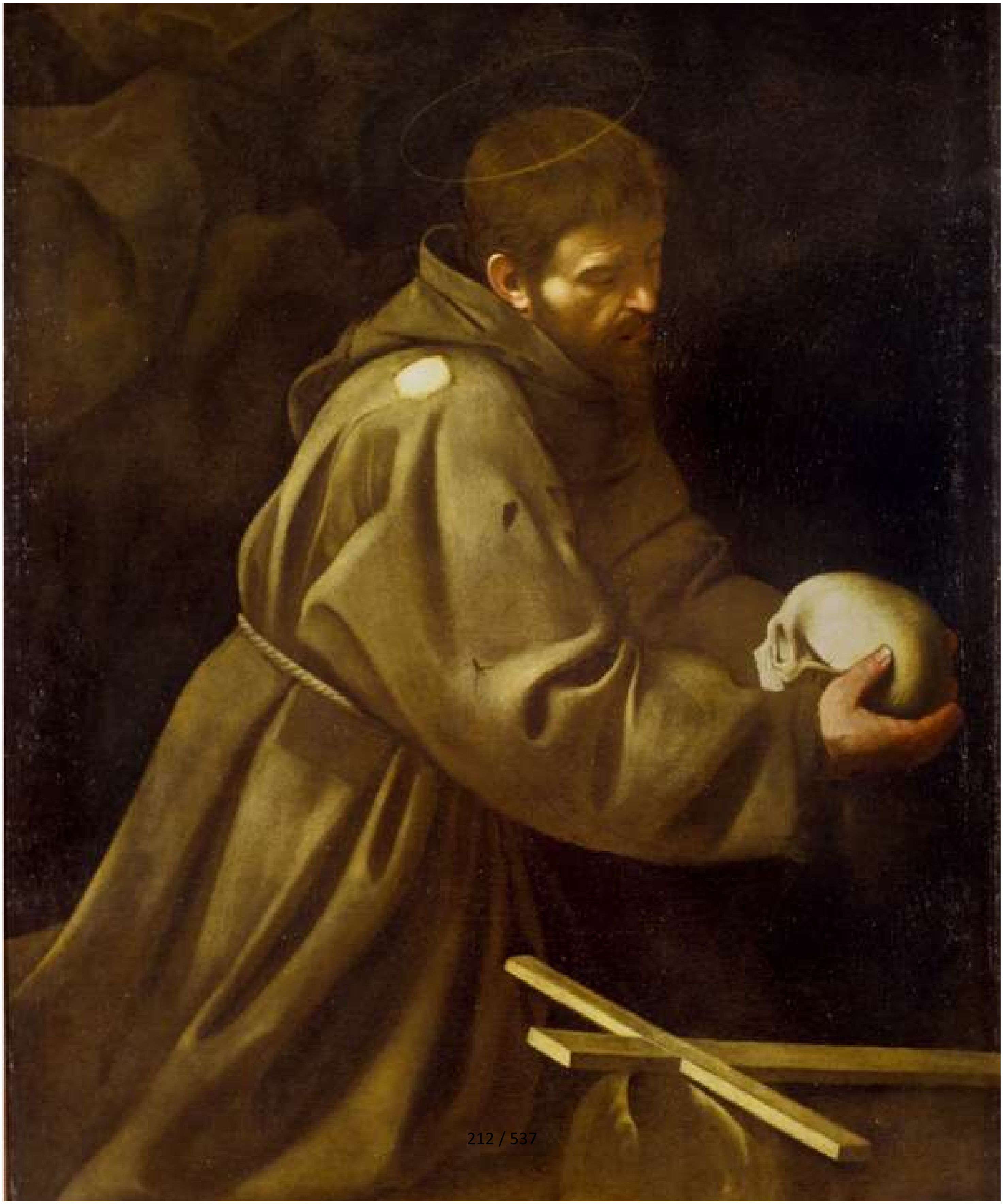

Description

This painting portrays Saint Francis meditating. He is dressed in a brown habit and holds a skull with his hands. A cross appears lying underneath his hands holding the skull.
The skull does not present any defining gender traits. However, the way Saint Francis holds and contemplates the skull resembles that of a man in love. This seems to fit the idea of *Sorella morte* ("*Sister death*"), as it is how he refers to death. (See Sister death, by Assisi (1224) (http://deathandgender.celpyc.org/items/show/52))

Creator

Caravaggio, Michelangelo Merisi da (1571-1610)

Source

Palazzo Barberini, Barberini Gallerie Corsini Nazionali, Italy.
https://www.barberinicorsini.org/en/opera/saint-francis-in-meditation/ (https://www.barberinicorsini.org/en/opera/saint-francis-in-meditation/)

Archived in:
https://web.archive.org/web/20200221172425/https://www.barberinicorsini.org/en/opera/saint-francis-in-meditation/
(https://web.archive.org/web/20200221172425/https://www.barberinicorsini.org/en/opera/saint-francis-in-meditation/)

Inventory number: 5130

Date

1606, c.

Format

Oil on canvas.
Dimensions: 123 × 92,5 cm

Item Relations

This Item Is related to Item: Sister death, by Assisi (1224) (/omeka/items/show/52)

Collection

Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

Caravaggio, Michelangelo Merisi da (1571-1610), “Saint Francis in Meditation, by Caravaggio (1606, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/180.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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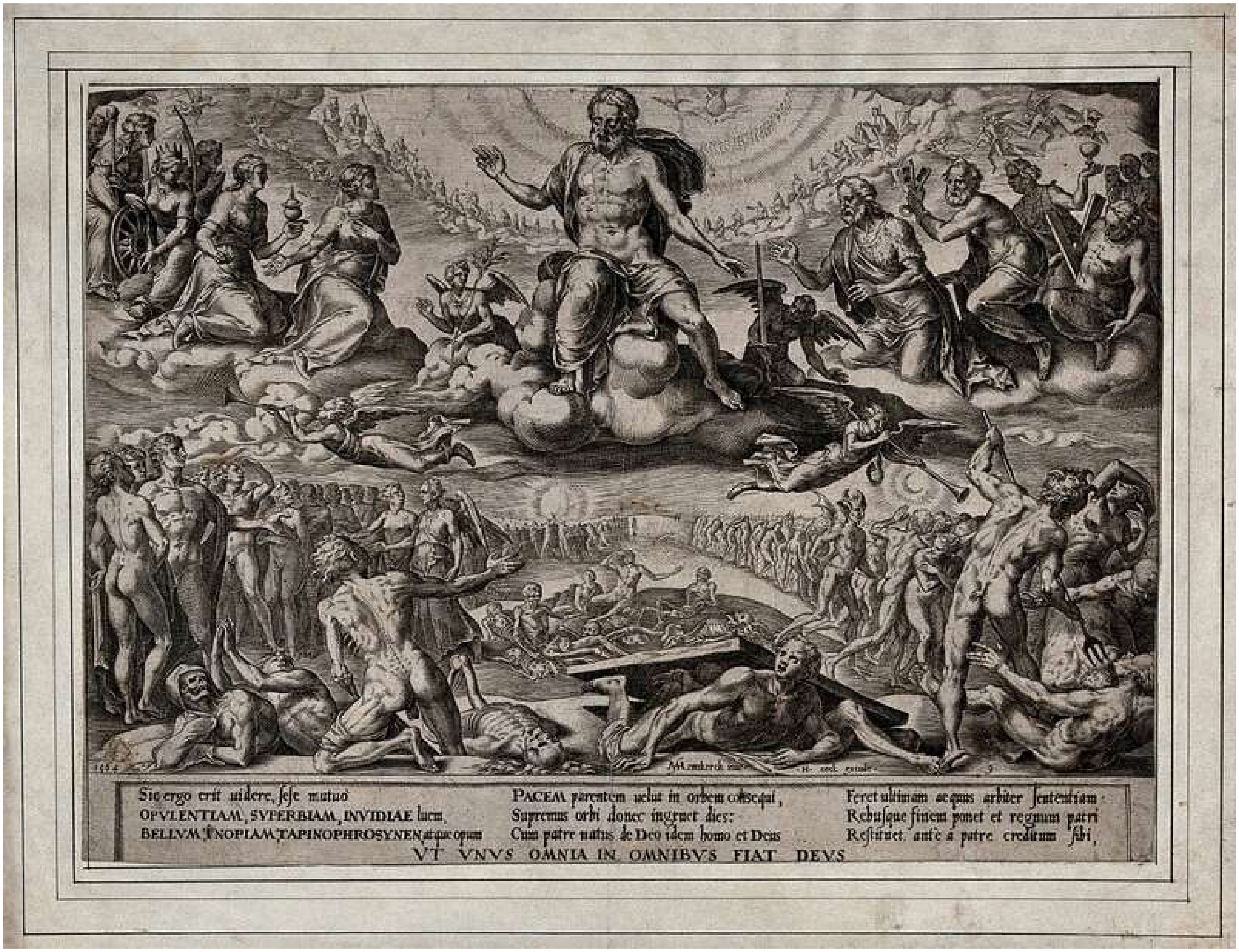
in Early Modernity

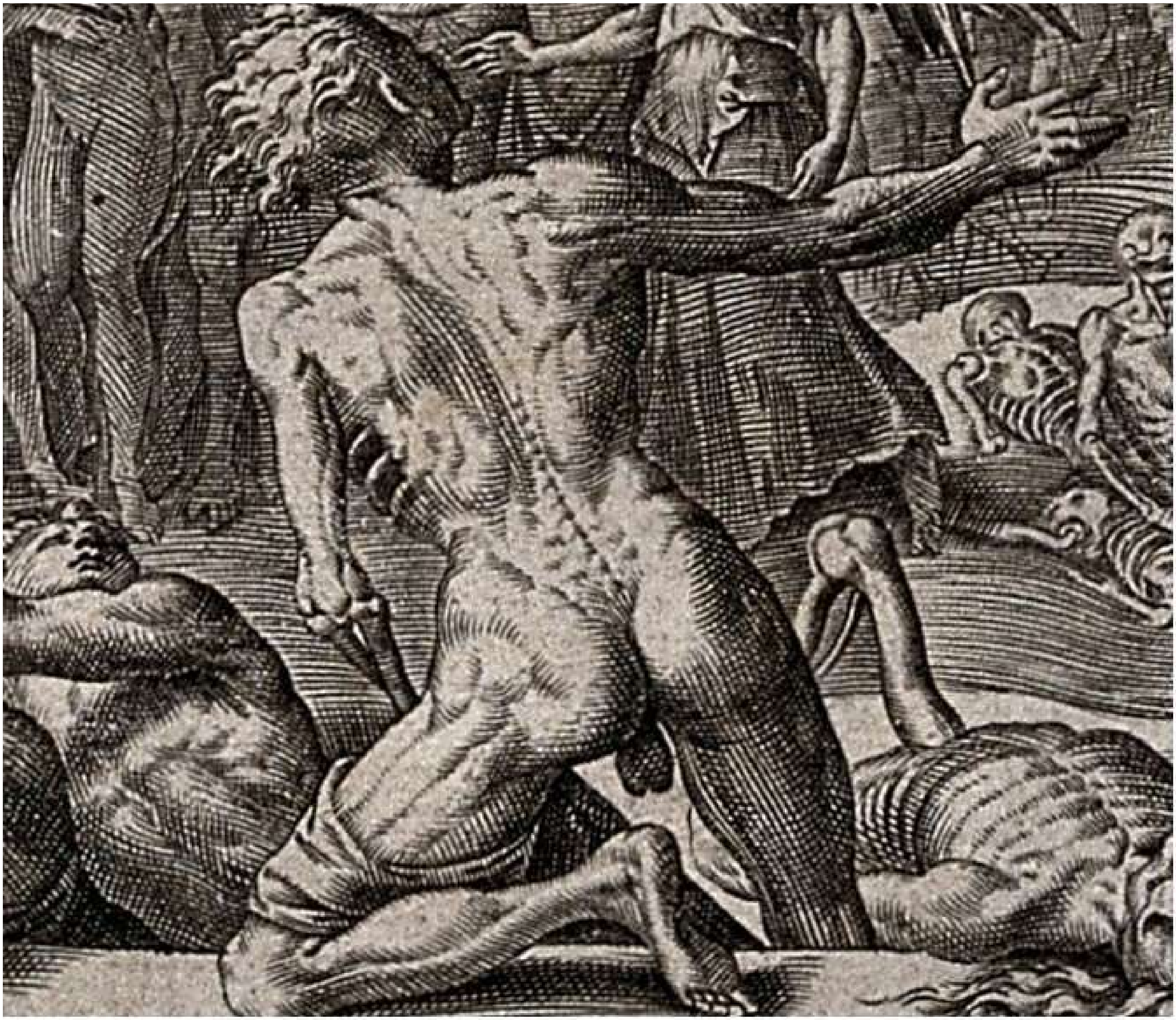
(http://localhost/omeka)

Go to...

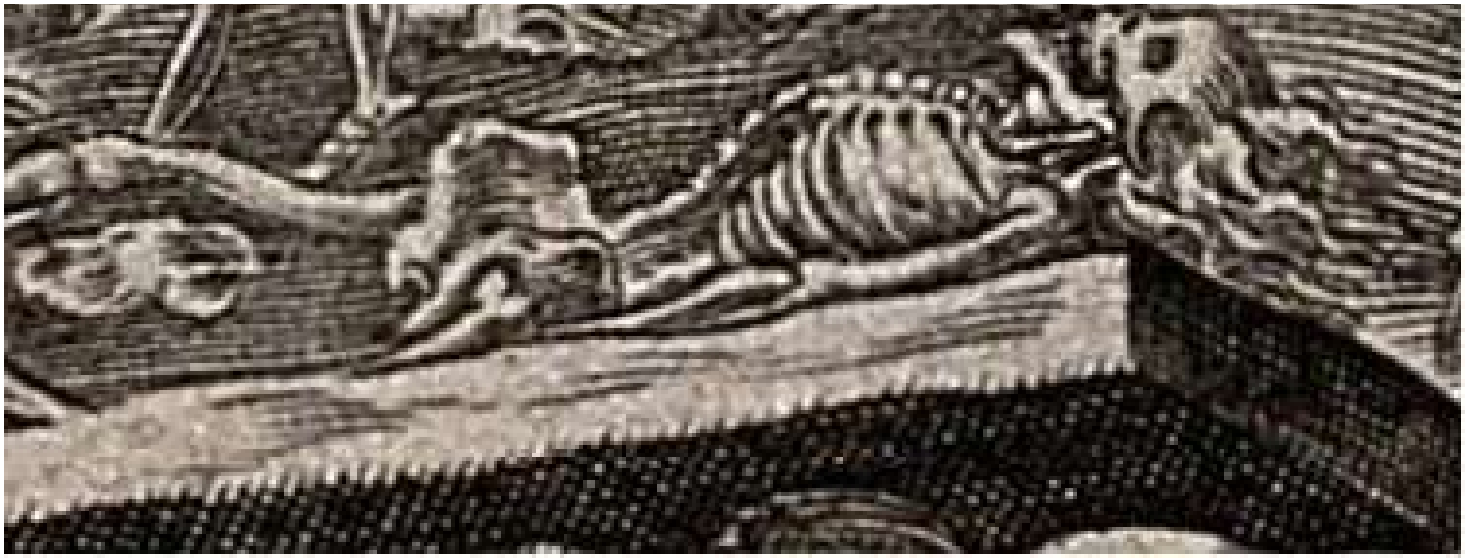
The graves open on the day of judgement; Christ, apostles and female saints look on, by Heemskerk (1564)


1564
Heemskerck inv.
H. cock excude
Sic ergo erit uidere, ſeſe mutuo
OPVLENTIAM, SVPERBIAM, INVIDIAE luem,
BELLVM, INOPIAM, TAPINOPHROSYNEN, atque opum
PACEM parentem uelut in orbem conſequi,
Supremus orbi donec ingruet dies:
Cum patre natus de Deo idem homo et Deus
Feret ultimam aequus arbiter ſententiam
Rebuſque finem ponet et regnum patri
Reſtituet, ante a patre creditum ſibi,
VT VNVS OMNIA IN OMNIBVS FIAT DEVS

(/omeka/files/show/247)



(/omeka/files/show/248)



(/omeka/files/show/249)

Title

The graves open on the day of judgement; Christ, apostles and female saints look on, by Heemskerk (1564)

Description

This engraving depicts judgement day. The top section represents heaven and the lower section represents earth. Christ is placed in the centre-upper section of the engraving. The apostles are placed on the top right, and female saints on the top left. There is a clear reconstruction of sexual organs. The second image (an enlarged portion of the left bottom corner of the engraving), represents a man that is being regenerated, and whose reproductive organs are clearly shown. The third image (an enlarged portion in the centre of the engraving) shows a skeleton with hair, probably a woman. There is a clear visual of the genitals of the bodies on earth that are going to heaven (left line), and there is a lack of willingness to cover themselves as compared to the line of bodies that are going to hell (right line), as visible by the woman on the right that is covering her breasts.

Creator

Heemskerk, Martin van (1498-1574)

Source

Wellcome Collection:
https://wellcomecollection.org/works/tcdmz3ne (https://wellcomecollection.org/works/tcdmz3ne)

Archived in:
https://web.archive.org/web/20200905154122if_/https://wellcomecollection.org/works/tcdmz3ne (https://web.archive.org/web/20200905154122if_/https://wellcomecollection.org/works/tcdmz3ne)

Wellcome Library no. 25148i

Date

1564

Format

Engraving.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

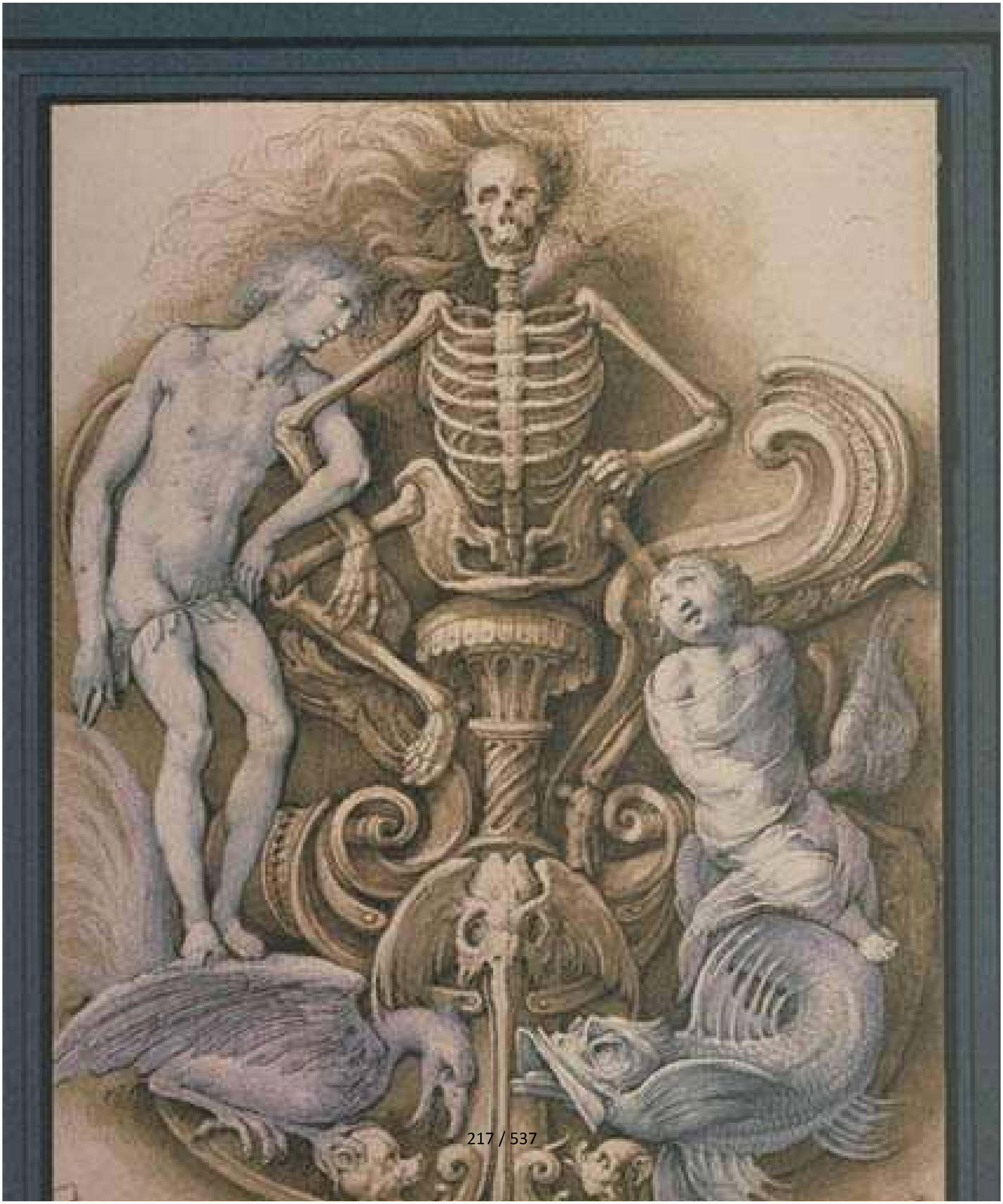
Nakedness in earth clothed in heaven (/omeka/items/browse?tags=Nakedness+in+earth+clothed+in+heaven)

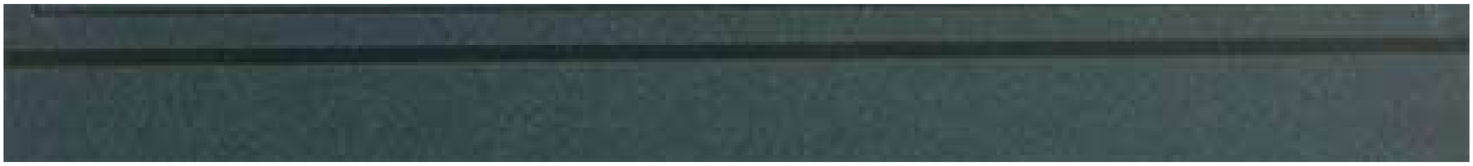
Citation

Heemskerk, Martin van (1498-1574), “The graves open on the day of judgement; Christ, apostles and female saints look on, by Heemskerk (1564),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/181.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)





(/omeka/files/show/250)

Title

Orior, by Ligozzi (1600, c.)

Description

In this image a female skeleton appears in the centre. On the left, a young man holds the skeleton's right arm and on the right a child is wrapped in a cloth.
The skeleton is clearly female, depicted with long wavy hair. The skeleton may even be represented as a mother, since the title in Latin (Orior) reads "I am born". The child represented on the right could either be a newborn or a soul. There could also be an element of self-portrait in this composition, in which death is mother, wife and destiny.

Creator

Ligozzi, Jacopo (1547 - c. 1626)

Source

Louvre Museum, Paris, France
http://cartelen.louvre.fr/cartelen/visite?srv=car_not&idNotice=28251 (http://cartelen.louvre.fr/cartelen/visite?srv=car_not&idNotice=28251)

Archived in:
https://web.archive.org/web/20210223011309/http://cartelen.louvre.fr/cartelen/visite?srv=car_not&idNotice=28251 (https://web.archive.org/web/20210223011309/http://cartelen.louvre.fr/cartelen/visite?srv=car_not&idNotice=28251)

Inventory number: 5039

Date

1600, c.

Format

Pen, brown and indigo wash, black chalk.
Dimensions: 27 × 20 cm

Item Relations

This item has no relations.

Citation

Ligozzi, Jacopo (1547 - c. 1626), “Orior, by Ligozzi (1600, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/182.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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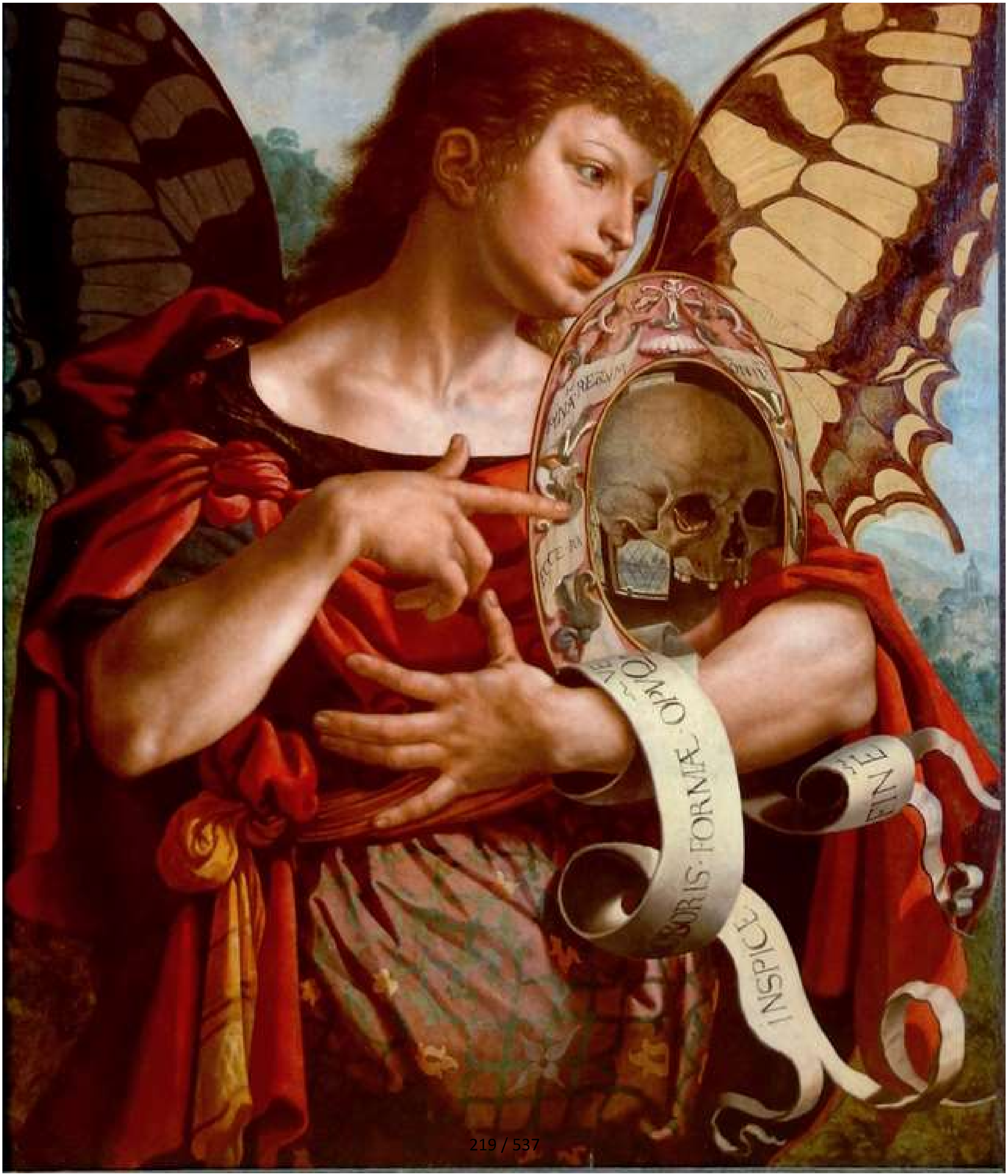
ORIS·FORMÆ·
INSPICE·
FINE

(/omeka/files/show/251)

Creator

van Hemessen, Jan Sanders (c. 1500-1540)

Source

Lille Palace of Fine Arts, Lille, France
https://pba.lille.fr/en/Collections/Highlights/16th-20th-century-Paintings/Vanity (https://pba.lille.fr/en/Collections/Highlights/16th-20th-century-Paintings/Vanity)

Archived in:
https://web.archive.org/web/20210223015607/https://pba.lille.fr/en/Collections/Highlights/16th-20th-century-Paintings/Vanity
(https://web.archive.org/web/20210223015607/https://pba.lille.fr/en/Collections/Highlights/16th-20th-century-Paintings/Vanity)

Inventory number: P. 2009

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Lille_Hemessen_vanitas.JPG (https://commons.wikimedia.org/wiki/File:Lille_Hemessen_vanitas.JPG)

Archived in:
https://web.archive.org/web/20150509213549/https://commons.wikimedia.org/wiki/File:Lille_Hemessen_vanitas.JPG
(https://web.archive.org/web/20150509213549/https://commons.wikimedia.org/wiki/File:Lille_Hemessen_vanitas.JPG)

Date

1535, c.

Format

Oil on wood.
Dimensions: 90 × 73 cm

Item Relations

This item has no relations.

Citation

van Hemessen, Jan Sanders (c. 1500-1540), “Vanitas, by van Hemessen (1535, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/183.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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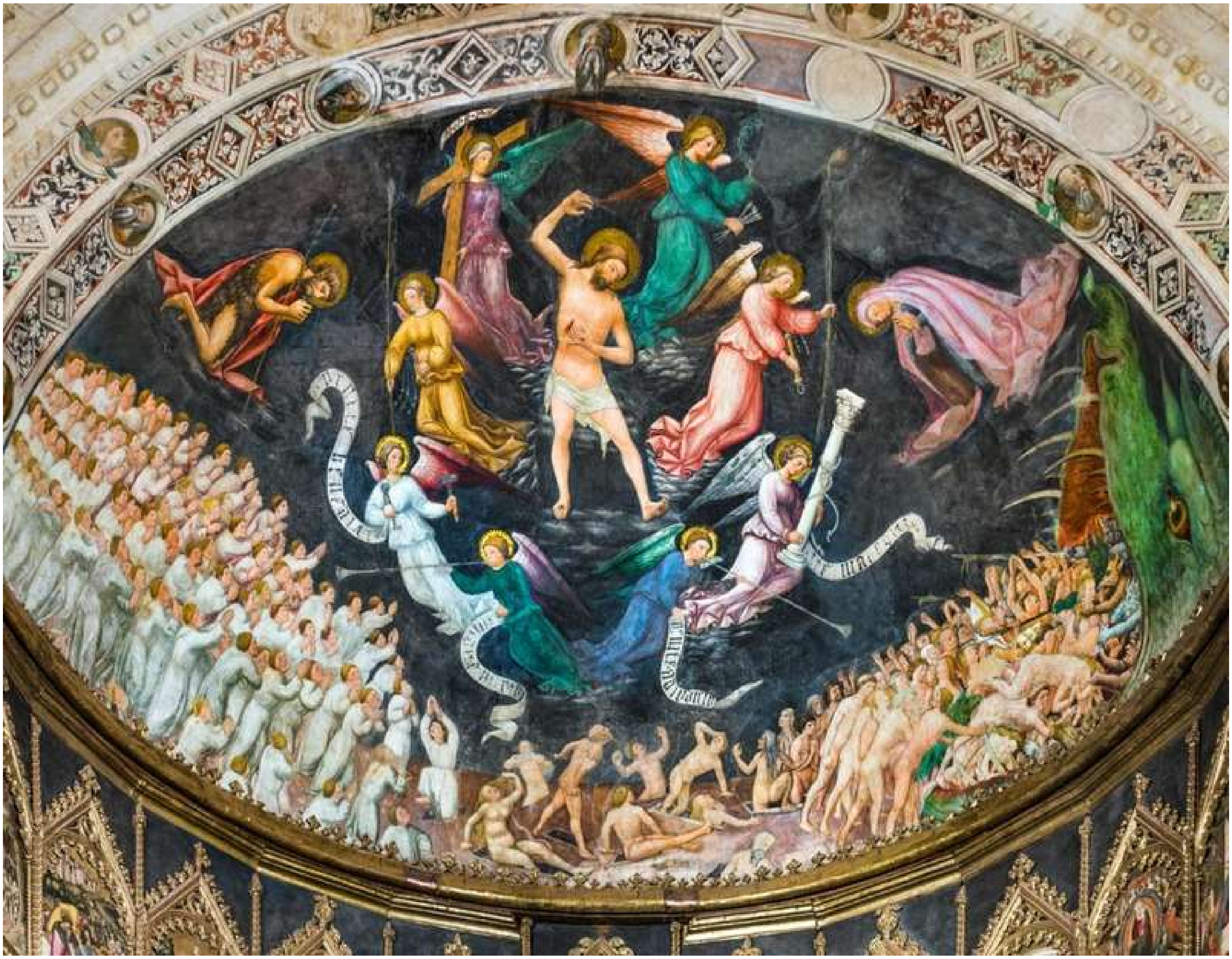
The final judgement, by Delli (1430, c.)



(/omeka/files/show/252)

Title

The final judgement, by Delli (1430, c.)

Description

This mural depicts the final judgement, where Jesus appears in the center surrounded by angels. The bottom part of the mural represents the earth where human souls are being separated: those going to heaven appear on the left, whereas those condemned to hell appear on the right. On the right a green dragon or monster is devouring the souls. In the center, there are open tombs where naked women and men are coming out from. The condemned souls appear naked, whereas the saved souls appear dressed with unisex clothing.

Creator

Wikimedia Commons:
https://es.wikipedia.org/wiki/Archivo:El_Juicio_Final,_Catedral_Vieja_de_Salamanca.jpg (https://es.wikipedia.org/wiki/Archivo:El_Juicio_Final,_Catedral_Vieja_de_Salamanca.jpg)

Archived in:
https://web.archive.org/web/20210304013601/https://es.wikipedia.org/wiki/Archivo:El_Juicio_Final,_Catedral_Vieja_de_Salamanca.jpg (https://web.archive.org/web/20210304013601/https://es.wikipedia.org/wiki/Archivo:El_Juicio_Final,_Catedral_Vieja_de_Salamanca.jpg)

Date

1430, c.

Item Relations

This item has no relations.

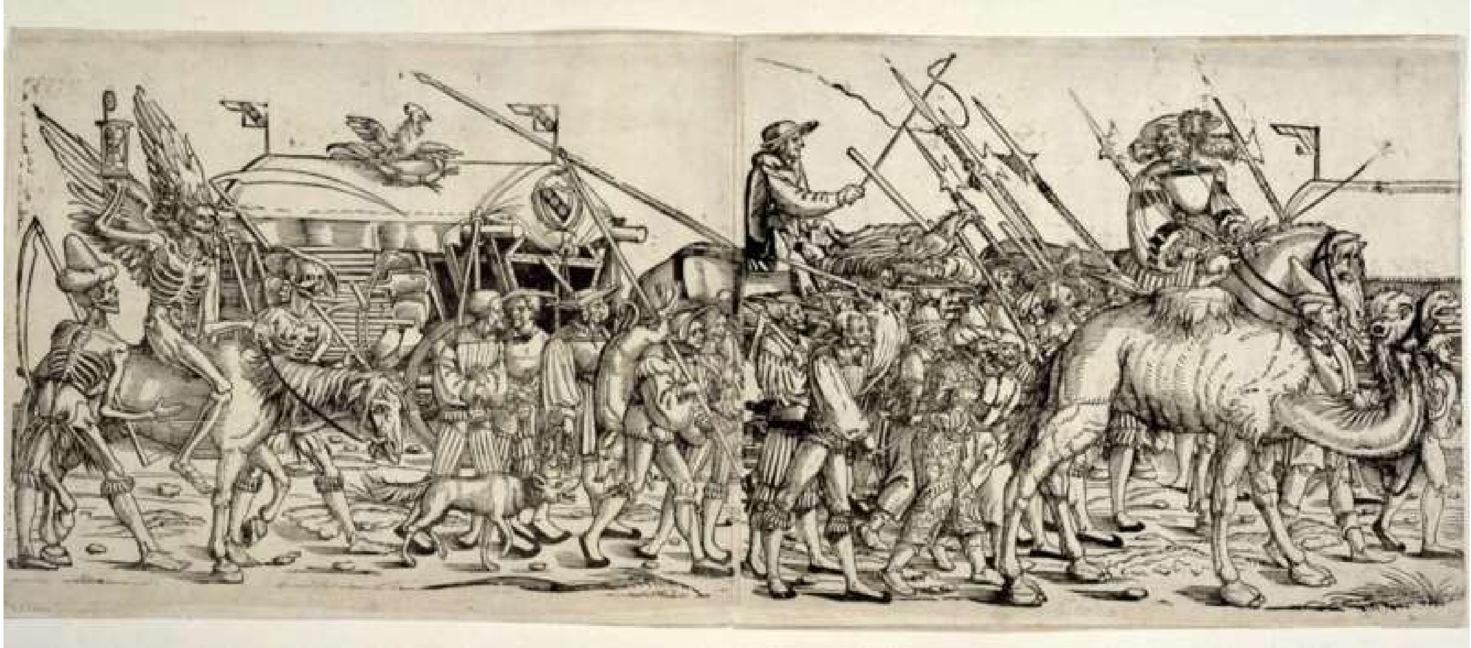
Citation

Delli, Nicolò (1413-1470), “The final judgement, by Delli (1430, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/184.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Death as a King and the angel of death, by Schön (1532, c.)



(/omeka/files/show/253)

Title

Death as a King and the angel of death, by Schön (1532, c.)

Description

The woodcut represents an army lead by an officer on a horse. Prisoners, women and animals are also represented, in addition to a wagon being pulled by a horse on the left. On the left, death represented by a winged skeleton on a horse holds an hourglass and wears a crown. Two skeletons in rags with hats accompany the winged mounted skeleton.

Gender perspective: The two escorts represent the two groups, Turkisk and German soldiers as two different categories. However, the German women who accompany them do not have their own death figure, as if the category of gender were not necessary to be represented when it comes to dying.

Creator

Schön, Erhard (c. 1491-1542)

Source

The British Museum, London, UK.
https://www.britishmuseum.org/collection/object/P_E-8-140-143 (https://www.britishmuseum.org/collection/object/P_E-8-140-143)

Archived in:
https://web.archive.org/web/20210306013118/https://www.britishmuseum.org/collection/object/P_E-8-140-143
(https://web.archive.org/web/20210306013118/https://www.britishmuseum.org/collection/object/P_E-8-140-143)

© The Trustees of The British Museum
Asset number: 137723001
Museum number: E,8.140-143

Date

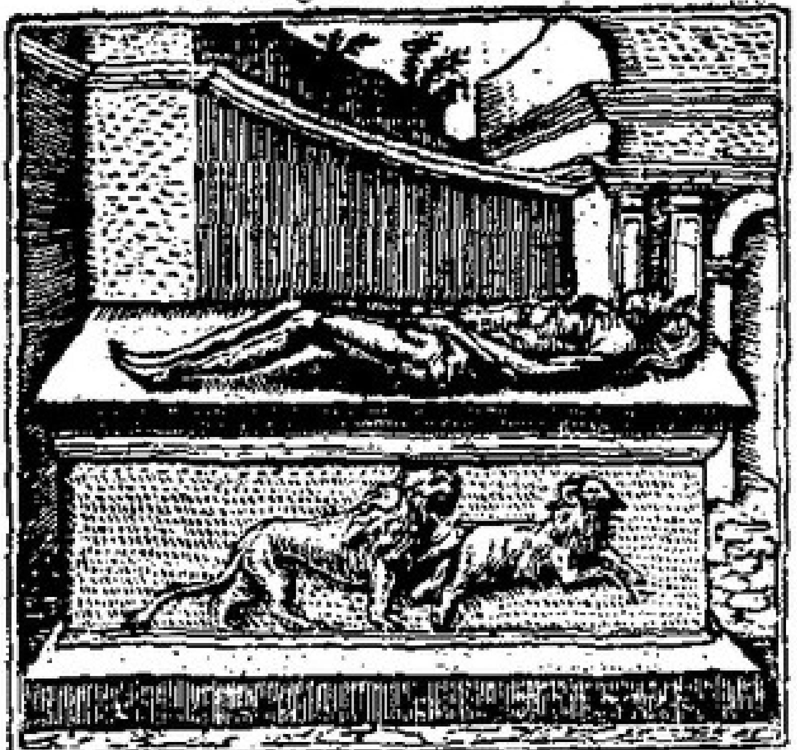
1532, c.

Format

Ottaue rhima.

La ſepultura de la ramera.

Dialogo. Lettor. Autor.



L. Quiē yaze aqui dētro eſta ſepultura?
A. Lais que natural de Corintho era.
L. Y como echò à perder la muerte dura
Tanta beldad que à'l Sol eſcureçiera?
A. Ya eſtaua fea con la ędad madura.
L. Y eſta Leona? A. mueſtra la ramera
Anſi tener à el amador prendido
Como de aq̄ſta eſtà el carnero aſsido.

Title

The grave of the prostitute, by Alciato (1549)

Description

This emblem appears above a dialogue about the prostitute, Lais de Corinto (translation):
"L. Who lies here in this grave?
A. Lais, who was from Corinto.
L. ¿And how did hard death spoil
So much beauty that used to darken the sun?
A. She was already ugly in her middle age.
L. And this lioness?
A. It shows the prostitute
anxious to grab the lover
like this one (lioness) has the ram grabbed."

Gender perspective: A loss of beauty, first due to the age and then to death, turns the beautiful woman into a neutral place, a tomb, and even if she was a woman she is symbolized by a male lion in the decoration of the tomb. Even if the text refers to the lion as lioness the image, because of the mane, is that of a male lion. The woman's dead body is a mere site of abjection.

Creator

Alciato, Andrea (1492-1550)

Source

Emblem 25 in *Los Emblemas de Alciato. Traducidos en rhimas Españolas. Añadidos de figuras y de nuevos Emblemas en la tercera parte de la obra. Dirigidos al Illustre S. Iuan Vázquez de Molina ("Alciato's emblems. Traduced in Spanish rhymes. Added figures and new Emblems in the third part of the work. Addressed to Illustrious S. Iuan Vázquez de Molina")* by Alciato (1549), Lion: printed by Guillermo Rovilio.

Found in Digital Library of Hispanic Emblems (Biblioteca Digital de Emblemática Hispánica):
http://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?action=Search&startIndex=1&count=3&first=2&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=1&mote=&moteCondition=Algunas&images=Sepulcro%2
(http://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?action=Search&startIndex=1&count=3&first=2&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=1&mote=&moteCondition=Algunas&images=Sepulcro%2fHumano%2fElementos+Funerarios&imageCondi

Date

1549

Format

Emblem.
Dimensions: Unknown

Item Relations

Item: Skeleton with a tree, by Sturt (1680, c.) (/omeka/items/show/194) Is related to This Item

Citation

Alciato, Andrea (1492-1550), “The grave of the prostitute, by Alciato (1549),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/186.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

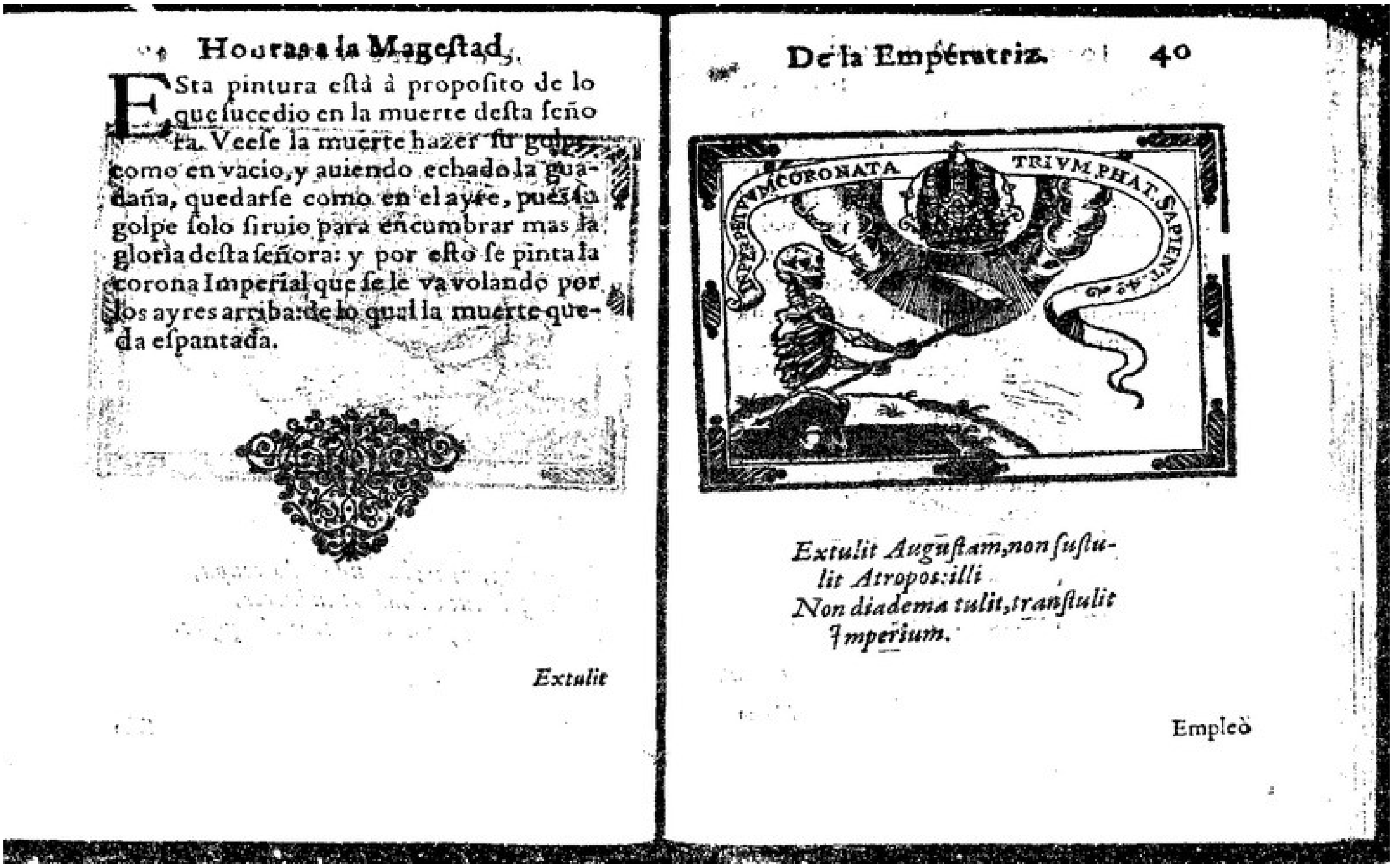
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

in Early Modernity

(http://localhost/omeka)

Go to...

Death of the empress, by Compañía de Jesús (1603)



Honras a la Mageſtad,

ESta pintura eſtà à propoſito de lo que ſuccedio en la muerte deſta ſeñora. Veeſe la muerte hazer ſu golpe como en vacio, y auiendo echado la guadaña, quedarſe como en el ayre, pues ſu golpe ſolo ſiruio para encumbrar mas la gloria deſta ſeñora: y por eſto ſe pinta la corona Imperial que ſe le va volando por los ayres arriba: de lo qual la muerte queda eſpantada.

Extulit

De la Emperatriz. 40

Extulit Auguſtam, non ſuſtulit Atropos: illi
Non diadema tulit, tranſtulit Imperium.

Empleò

(/omeka/files/show/257)

Title

Death of the empress, by Compañía de Jesús (1603)

Description

This emblem represents death coming for the empress Maria of Austria. A crown appears floating while death is represented by a neutral skeleton with a scythe. The text on the left page describes the event (translated):

"This painting depicts what happened in the death of this lady. Note how death makes the blow into the air and after having thrown the scythe, it stays in the air because its blow only served to exalt the glory of this lady even more: and this is the reason why the imperial crown is painted as if flying away in the air above which death remains frightened. "

Gender perspective: Glory survives regardless of the person and gender. The way the crown escapes death curiously goes against the many images of crowned skeletons.

Creator

Compañía de Jesús

Source

Emblem 3 in *Libro de las honras que hizo el colegio de la compañia de Jesús de Madrid, à la M. C. de la Emperatriz doña Maria de Austria, fundadora del dicho Colegio, que se celebraron a 21. de Abril de 1603. ("Book of honors made by the Compañía de Jesús school in Madrid, to M.C. of the Empress Maria of Austria, founder of said College, which were held on April 21, 1603")*, by Compañía de Jesús school, Luis Sánchez (editor and printer), Madrid (1603).

1603

Format

Emblem.
Dimensions: Unknown

Item Relations

Item: Death and the empress represented as a cut down tree, by Compañía de Jesús (1603) (/omeka/items/show/189) Is related to This Item

Citation

Compañía de Jesús , “Death of the empress, by Compañía de Jesús (1603),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/187.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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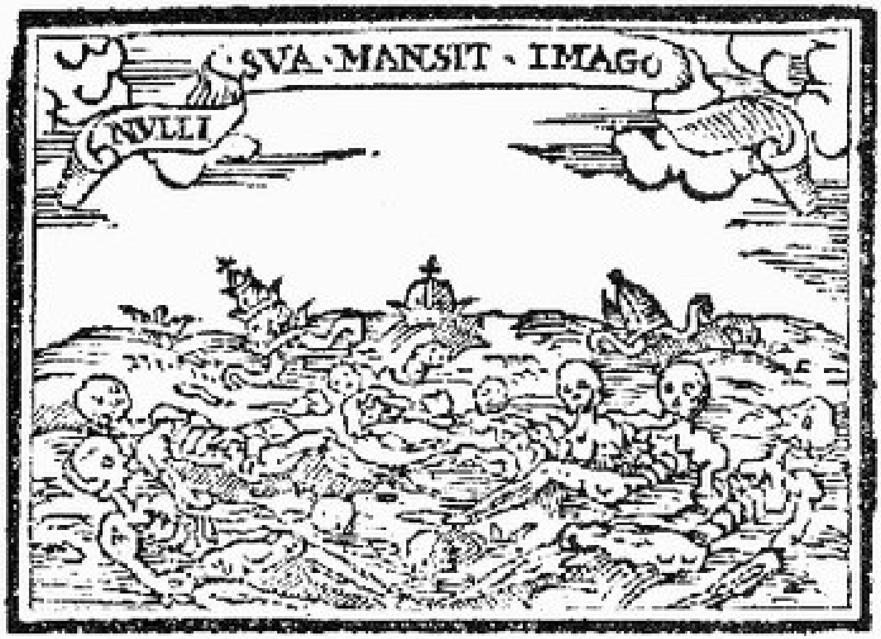

EMBLEMA. 19.

Verias sẽbrados, ſi aduertir quiſieres,
Por el cruel deſpojo de las Parcas,
Cuerpos de Cõdes, Duq̃s, y Marq̃ſes,
De Pontifices, Reyes, y Monarcas:
Pudren, con los pellicos, los arneſes,
Con doradas eſpuelas, las auarcas,
Quedando todos en la ſepultura,
De vn meſmo parecer, y vna figura

Poca

Title

No one's image endures, by Covarrubias Horozco (1610)

Description

The emblem represents a graveyard with the remains of many prominent figures, such as dukes, marquises, pontiffs and kings. Their crowns also appear in the graveyard, highlighting the equalizing power of death.

This emblem represents a counterexample of the emblem represented in Death of the empress, by Compañía de Jesús (1603) (http://deathandgender.celpyc.org/items/show/187) , where the crown is escaping death. On the contrary, in this emblem by Covarrubias Horozco, death reaches all individuals in the graveyard including their crowns.

Creator

Covarrubias Horozco, Sebastián (1539–1613)

Source

Emblem 19, book 1. *Emblemas morales de Don Sebastián de Covarrubias Orozco, Capellan del Rey N. S. Maestrescuela, y Canonigo de Cuenca, Consultor del santo Oficio. ("Moral emblems of Mr. Sebastián de Covarrubias Orozco, Chaplain of N. S. Maestrescuela King, and Canon of Cuenca, Consultant of the Holy Office")* by Covarrubias Horozco. Luis Sánchez (editor and publisher), Madrid (1610).

Found in Digital Library of Hispanic Emblems (Biblioteca Digital de Emblemática Hispánica):
http://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?action=Search&startIndex=1&count=3&first=1&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=1&mote=&moteCondition=Algunas&images=Esqueleto%
(http://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?action=Search&startIndex=1&count=3&first=1&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=1&mote=&moteCondition=Algunas&images=Esqueleto%2fHumano%2fPartes+del+Cuerpo&imageConditio

Date

1610

Format

Emblem.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Covarrubias Horozco, Sebastián (1539–1613), "No one's image endures, by Covarrubias Horozco (1610)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/188.

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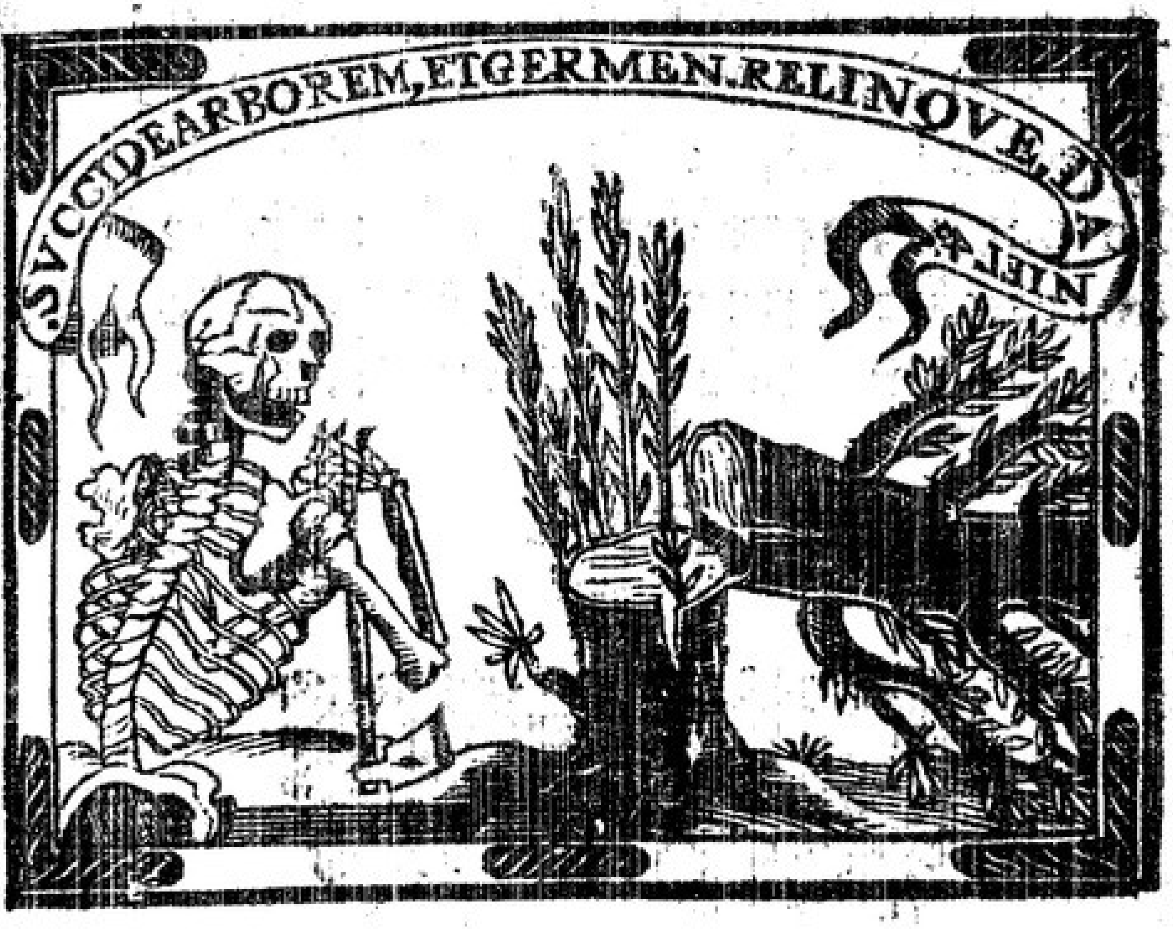
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


SVCCIDE ARBOREM, ET GERMEN RELINQVE. DANIEL 4.

Hermoſos pimpollos dexa,
Donde ſe conſerue, y viua,
El que oy la muerte derriba.

Death and the empress represented as a cut down tree, by Compañía de Jesús (1603)

Description

In this emblem death represented as a neutral skeleton looks at a tree that has chopped down. The tree represents empress Maria of Austria. From the tree stump new sprouts are growing.

The reproductive function of the empress gives rise to a new successor of any gender, generally a male king, who becomes a new form of the dead queen.

Creator

Compañía de Jesús

Source

Emblem 16 in *Libro de las honras que hizo el colegio de la compañia de Jesús de Madrid, à la M. C. de la Emperatriz doña Maria de Austria, fundadora del dicho Colegio, que se celebraron a 21. de Abril de 1603. ("Book of honors made by the Compañía de Jesús school in Madrid, to M.C. of the Empress Maria of Austria, founder of said College, which were held on April 21, 1603")*,
by Compañía de Jesús school, Luis Sánchez (editor and printer), Madrid (1603).

Found in Digital Library of Hispanic Emblems (Biblioteca Digital de Emblemática Hispánica):
http://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?action=Search&startIndex=1&count=3&first=2&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=2&mote=&moteCondition=Algunas&images=Esqueleto%
(http://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?action=Search&startIndex=1&count=3&first=2&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=2&mote=&moteCondition=Algunas&images=Esqueleto%2fHumano%2fPartes+del+Cuerpo&imageConditio

Date

1603

Format

Emblem.
Dimensions: Unknown

Item Relations

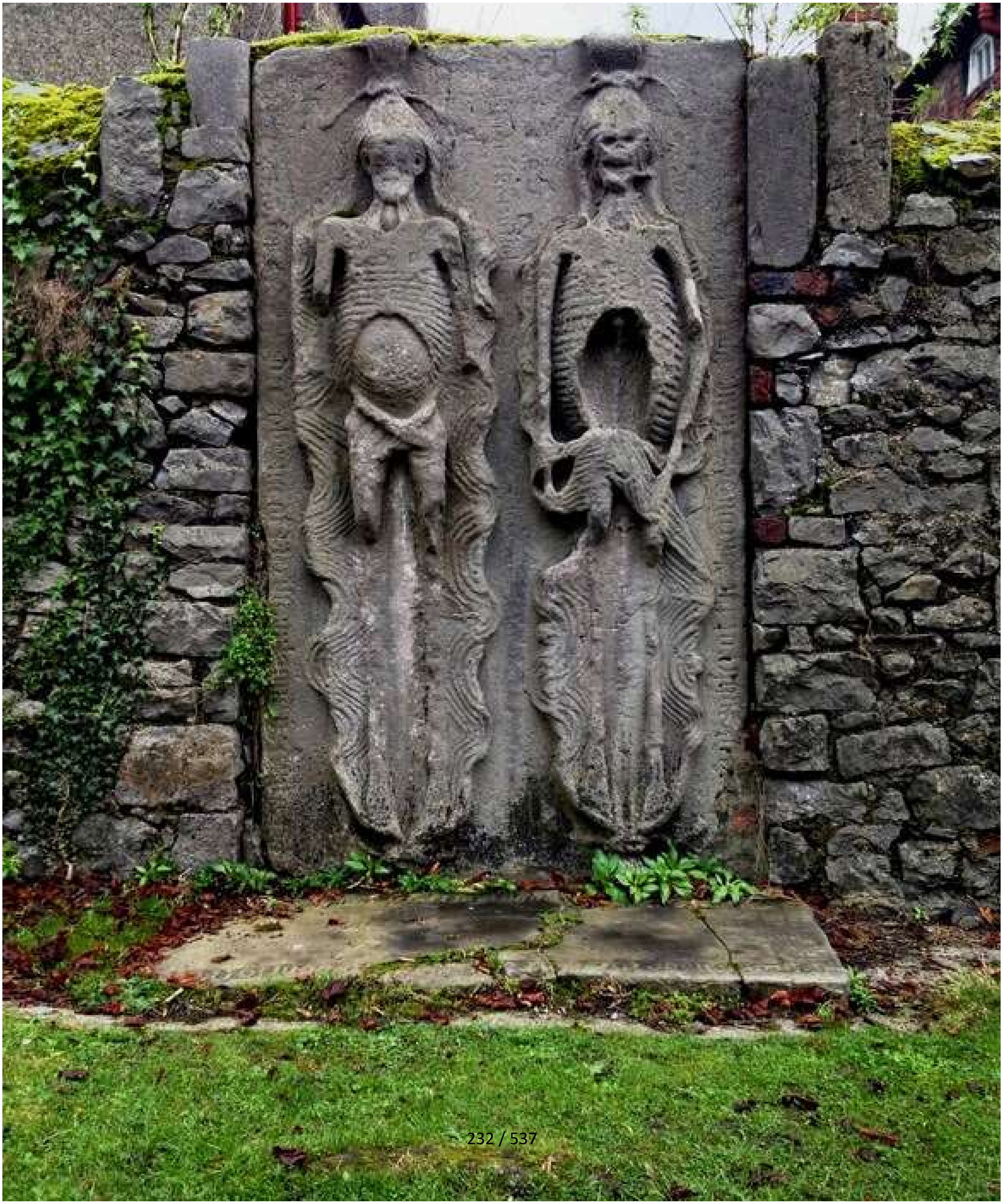
This Item Is related to Item: Death of the empress, by Compañía de Jesús (1603) (/omeka/items/show/187)

Citation

Compañía de Jesús, “Death and the empress represented as a cut down tree, by Compañía de Jesús (1603),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/189.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Sir Edmond Goldyng and Elizabeth Fleming's tomb, by Unknown (1520, c.)

Description

"The eerie disembowelment on Elizabeth is said to depict the hollow where once their was a womb. On inspection we found a large spider had spun a web within adding more creepiness to the macabre skeleton. The idea of depicting the couple as cadavers was apparently not meant to shock but to remind people of their mortality and that no matter how affluent they are they will all end up the same way. From the womb to the tomb so to speak. " (Description from "Ireland in Ruins" webpage, http://irelandinruins.blogspot.com/2018/09/st-peters-churchyard-effigies-co-louth.html (http://irelandinruins.blogspot.com/2018/09/st-peters-churchyard-effigies-co-louth.html) , Archived in: https://web.archive.org/web/20200711211629/http://irelandinruins.blogspot.com/2018/09/st-peters-churchyard-effigies-co-louth.html (https://web.archive.org/web/20200711211629/http://irelandinruins.blogspot.com/2018/09/st-peters-churchyard-effigies-co-louth.html))

Creator

Unknown

Source

In St. Peter's Church of Ireland Churchyard, Drogheda, Ireland.

Found in "The Irish Aesthete" webpage:
https://theirishaesthete.com/2015/06/27/last-remains/ (https://theirishaesthete.com/2015/06/27/last-remains/)

Archived in:
https://web.archive.org/web/20171222080706/https://theirishaesthete.com/2015/06/27/last-remains/ (https://web.archive.org/web/20171222080706/https://theirishaesthete.com/2015/06/27/last-remains/)

Also found in the "Ireland in Ruins" webpage:
http://irelandinruins.blogspot.com/2018/09/st-peters-churchyard-effigies-co-louth.html (http://irelandinruins.blogspot.com/2018/09/st-peters-churchyard-effigies-co-louth.html)

Archived in:
https://web.archive.org/web/20200711211629/http://irelandinruins.blogspot.com/2018/09/st-peters-churchyard-effigies-co-louth.html (https://web.archive.org/web/20200711211629/http://irelandinruins.blogspot.com/2018/09/st-peters-churchyard-effigies-co-louth.html)

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Cadaver_stone_in_St._Peter%27s_churchyard,_Drogheda,_Ireland.jpg (https://commons.wikimedia.org/wiki/File:Cadaver_stone_in_St._Peter%27s_churchyard,_Drogheda,_Ireland.jpg)

Date

1520, c.

Format

Tombstone.
Dimensions: Unknown

Item Relations

This item has no relations.

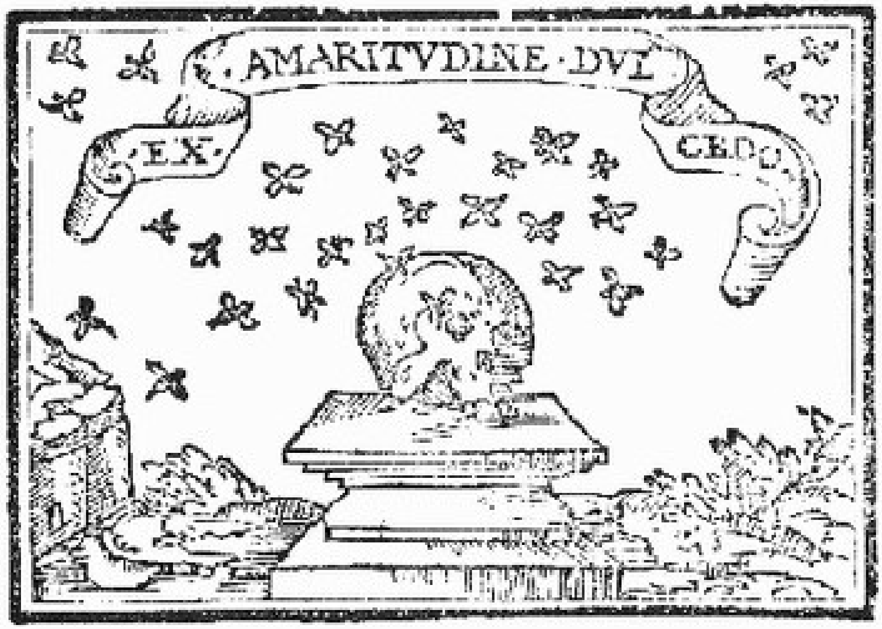
Citation

Unknown, “Sir Edmond Goldyng and Elizabeth Fleming's tomb, by Unknown (1520, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/19.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Of the bitterness, sweetness, by Covarrubias Horozco (1610)



EMBLEMA 7.

Amargo es el recuerdo de la muerte,
Mas q̃ el azibar, mas q̃ hiel amarga,
Haze temblar al valeroſo y fuerte,
Cãbia la vida, en vna muerte larga:
mas todo eſte amargor, ſe nos cõuierte
En vn dulce panal, pues ſe deſcarga
El peſo del pecado y a la gloria
Nos guia, y encamina ſu memoria.

Of the bitterness, sweetness, by Covarrubias Horozco (1610)

Description

The emblem represents a skull that rests on an altar. Numerous bees appear surrounding the skull, and honeycombs appear in the foreground.

Gender perspective: Death as a contradictory category of bitterness and sweetness. It is presented a place of resting from sin and the conquest of glory, nearly in feminine terms.

Creator

Covarrubias Horozco, Sebastián (1539–1613)

Source

Emblem 7, book 1. *Emblemas morales de Don Sebastián de Covarrubias Orozco, Capellan del Rey N. S. Maestrescuela, y Canonigo de Cuenca, Consultor del santo Oficio. ("Moral emblems of Mr. Sebastián de Covarrubias Orozco, Chaplain of N. S. Maestrescuela King, and Canon of Cuenca, Consultant of the Holy Office")* by Covarrubias Horozco. Luis Sánchez (editor and publisher), Madrid (1610).

Found in Digital Library of Hispanic Emblems (Biblioteca Digital de Emblemática Hispánica):
https://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?action=Open&startIndex=1&count=3&first=1&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=1&mote=&moteCondition=Algunas&images=Calavera%2f
(https://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?action=Open&startIndex=1&count=3&first=1&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=1&mote=&moteCondition=Algunas&images=Calavera%2fHumano%2fPartes+del+Cuerpo&imageCondition=

Date

1610

Format

Emblem.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Covarrubias Horozco, Sebastián (1539–1613), "Of the bitterness, sweetness, by Covarrubias Horozco (1610)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/190.

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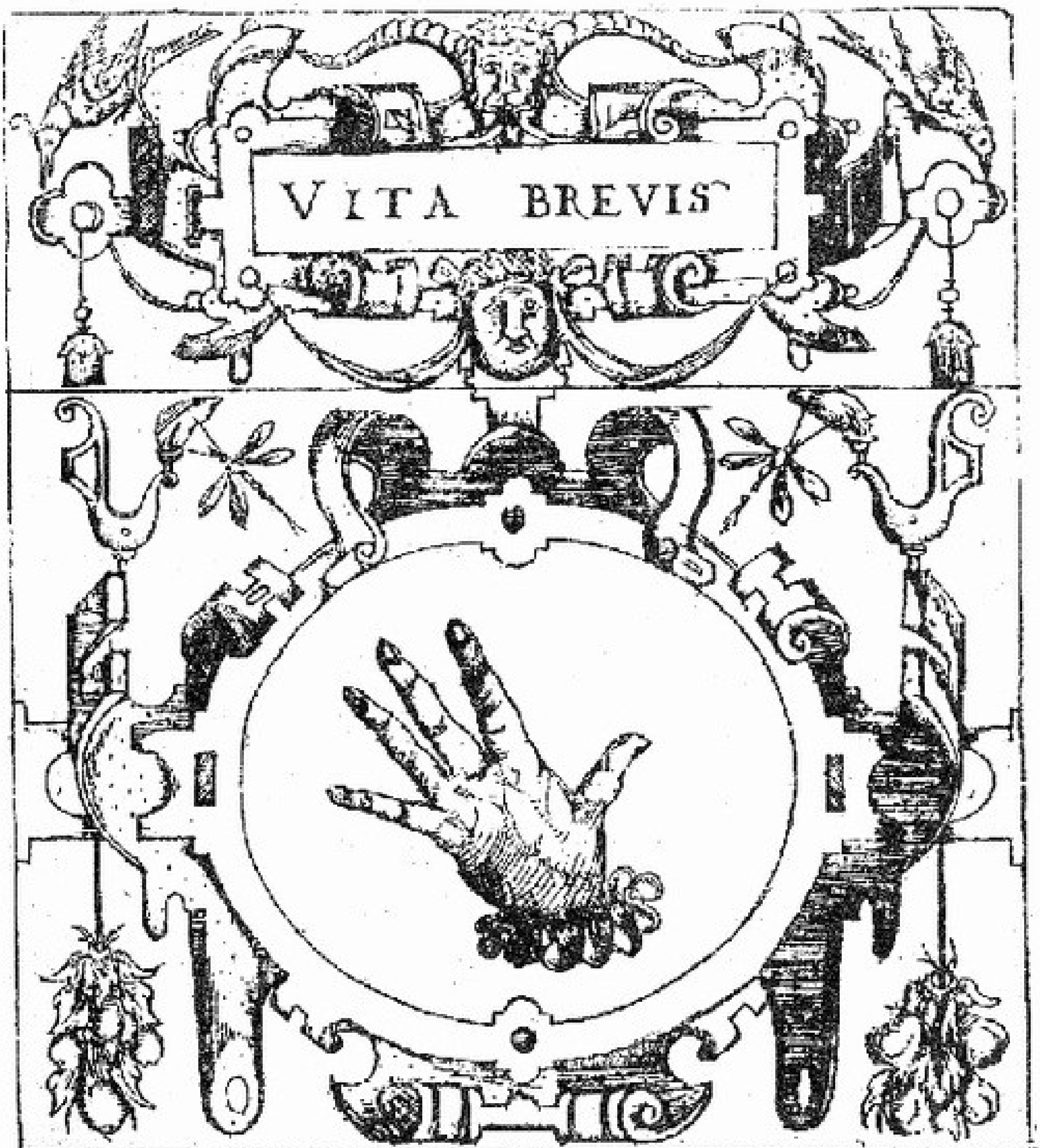
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


VITA BREVIS

Title

Life is short, by Borja (1680)

Description

The hand represented in the emblem is smalll and delicate, perhaps female, to emphasize that the measure of a palm is small, just like life is, as indicated by the title in Latin (*Vita Brevis "life is short"*). The fragmentation of the body except for the few gendered organs, such as breasts, makes the the anatomized body parts, when presented by themselves, ambiguous regarding their gender attributes, making it possible to present them a male or female according to the needs, even as ambiguous

Creator

Borja, Juan de (1533-1606)

Source

Emblem 19. *Empresas morales de Don Juan de Borja, conde de Mayalde, y de Ficallo ("Moral enterprises of Mr. Juan de Borja, count of Mayalde, and of Ficallo")* by Juan de Borja. Francisco de Borja (editor), Francisco Foppens (printer), Brussels (1680).

Found in Digital Library of Hispanic Emblems (Biblioteca Digital de Emblemática Hispánica):
https://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?
action=Search&startIndex=2&count=3&first=1&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=1&mote=&moteCondition=Algunas&images=&imageCon
(https://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?
action=Search&startIndex=2&count=3&first=1&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=1&mote=&moteCondition=Algunas&images=&imageCondition=&versesType=&strophe=&language=&keyC

Date

1680

Format

Emblem.
Dimensions: Unknown

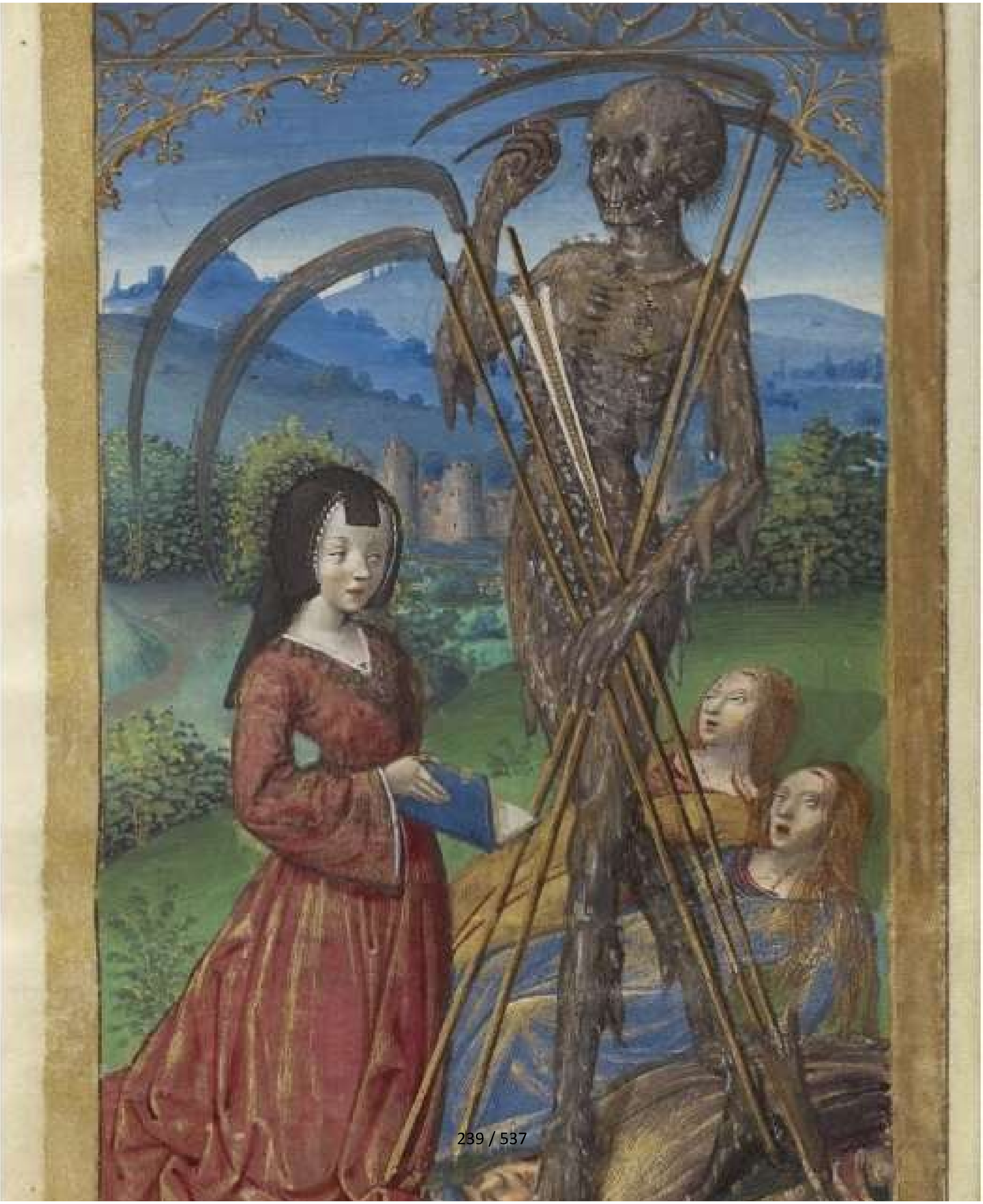
Item Relations

This item has no relations.

Citation

Borja, Juan de (1533-1606), “Life is short, by Borja (1680),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/191.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376



[(/omeka/files/show/264)](/omeka/files/show/264)

Title

Denise Poncher before a Vision of Death, by Master of the Chronique scandaleuse (1500, c.)

Description

The image shows death represented as a skeleton with no visible gender attributes and holding several scythes. The skeleton has just killed two women and a man who are lying on the right of the image. A young woman (Denise Poncher) kneels on the left looking at the skeleton.

Gender perspective: Sexually ambiguous death figure triumphs over men and women equally. The presence of several scythes and an arrow seems however to indicate the use of specific tools for each victim independently of their gender

Creator

Master of the Chronique scandaleuse (active c. 1493-1510)

Source

The J. Paul Getty Museum, Los Angeles, the USA
http://www.getty.edu/art/collection/objects/255124/master-of-the-chronique-scandaleuse-denise-poncher-before-a-vision-of-death-french-about-1500/ (http://www.getty.edu/art/collection/objects/255124/master-of-the-chronique-scandaleuse-denise-poncher-before-a-vision-of-death-french-about-1500/)

Archived in:
https://web.archive.org/web/20210118142526/http://www.getty.edu/art/collection/objects/255124/master-of-the-chronique-scandaleuse-denise-poncher-before-a-vision-of-death-french-about-1500/ (https://web.archive.org/web/20210118142526/http://www.getty.edu/art/collection/objects/255124/master-of-the-chronique-scandaleuse-denise-poncher-before-a-vision-of-death-french-about-1500/)

Object number: Ms. 109 (2011.40), fol. 156

Found in Google Arts and Culture:
https://artsandculture.google.com/asset/denise-poncher-before-a-vision-of-death-master-of-the-chronique-scandaleuse/egHE641Qi4FiOA (https://artsandculture.google.com/asset/denise-poncher-before-a-vision-of-death-master-of-the-chronique-scandaleuse/egHE641Qi4FiOA)

Archived in:
https://web.archive.org/web/20210331011643/https://artsandculture.google.com/asset/denise-poncher-before-a-vision-of-death-master-of-the-chronique-scandaleuse/egHE641Qi4FiOA (https://web.archive.org/web/20210331011643/https://artsandculture.google.com/asset/denise-poncher-before-a-vision-of-death-master-of-the-chronique-scandaleuse/egHE641Qi4FiOA)

Date

1500, c.

Format

Tempera colours, ink and gold on parchment.
Dimensions: 13.3 × 8.7 cm

Item Relations

This item has no relations.

Tags

Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Master of the Chronique scandaleuse (active c. 1493-1510), “Denise Poncher before a Vision of Death, by Master of the Chronique scandaleuse (1500, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/192.

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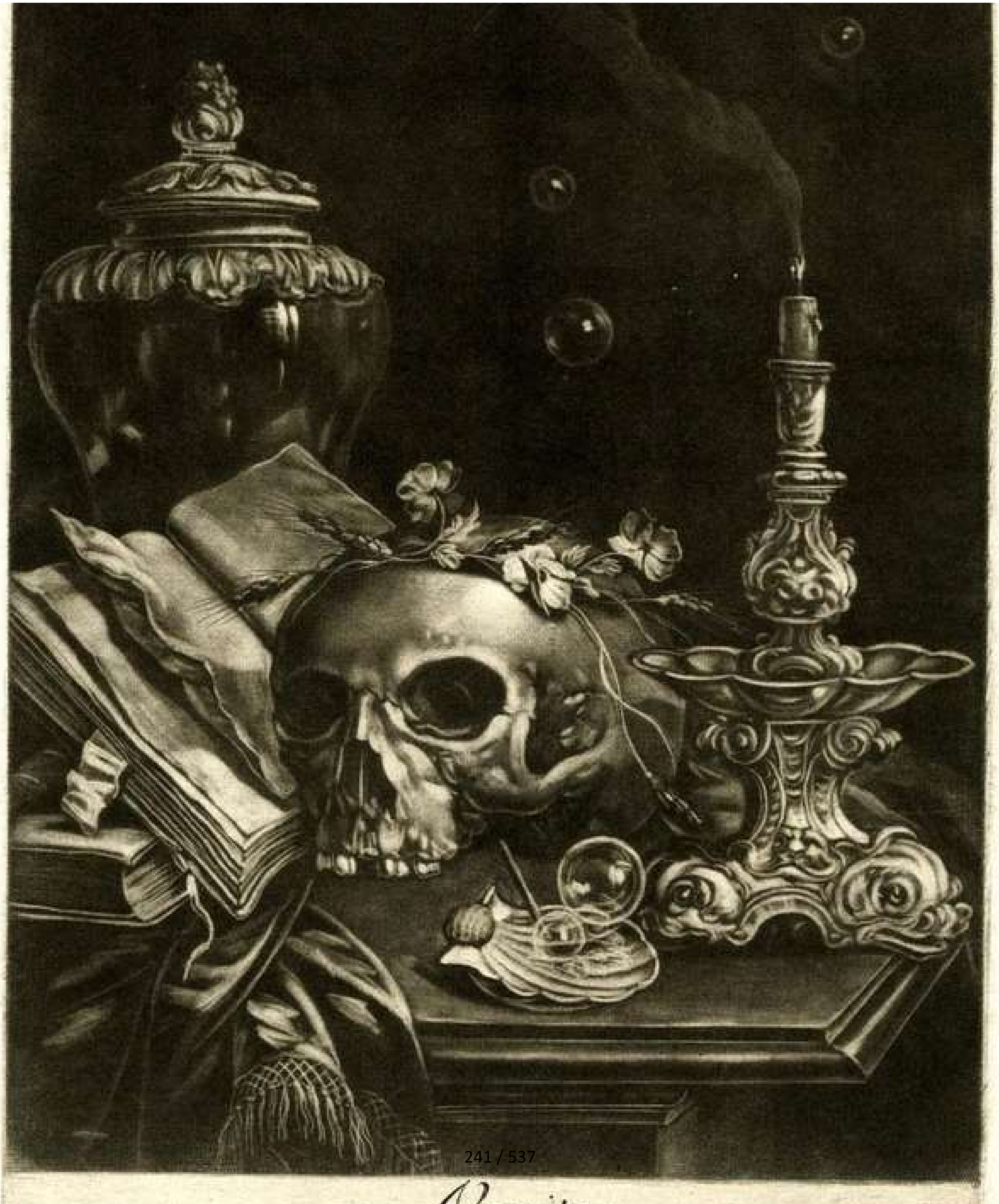
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Vanitas

Description

The image represents a skull in the centre with a flower wreath on top. Other objects also appear next to the skull, including an open book on the left, a candle on the right, a shell in front of the skull and bubbles floating around. Even if the skull is gender neutral and the wreath may simply indicate triumph or fame, the shell used to make the pumps or bullae adds feminine connotations.

Creator

Robinson, Robert (1674-1706)

Source

The British Museum, London, UK
https://www.britishmuseum.org/collection/object/P_1874-0808-1203 (https://www.britishmuseum.org/collection/object/P_1874-0808-1203)

Archived in:
https://web.archive.org/web/20210401013453/https://www.britishmuseum.org/collection/object/P_1874-0808-1203
(https://web.archive.org/web/20210401013453/https://www.britishmuseum.org/collection/object/P_1874-0808-1203)

© The Trustees of The British Museum
Asset number: 121095001
Museum number: 1874,0808.1203

Publisher

Smith, John (1652-1743)

Date

1680, c.

Format

Mezzotint.
Dimensions: 24.6 × 18 cm

Item Relations

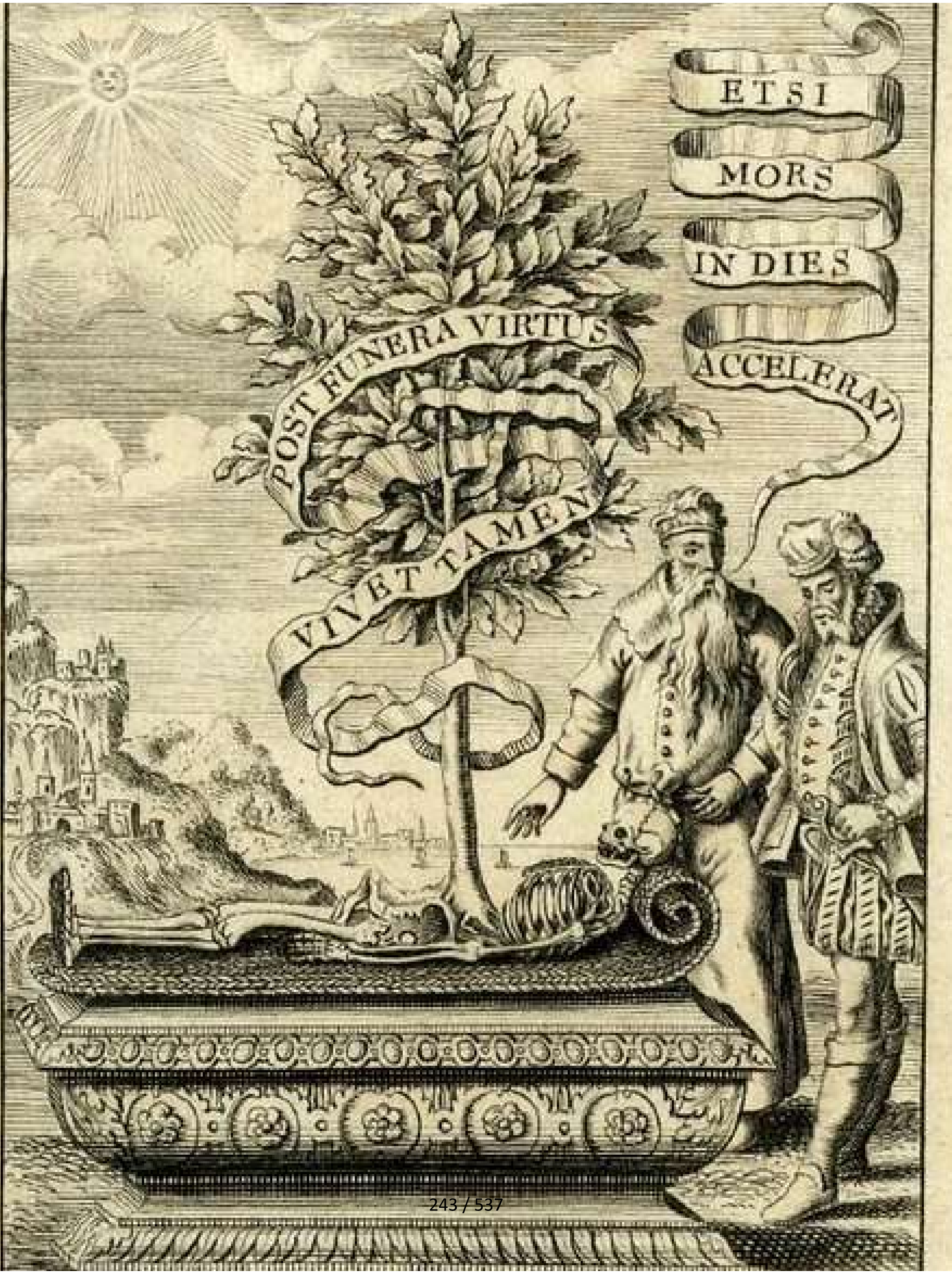
This item has no relations.

Citation

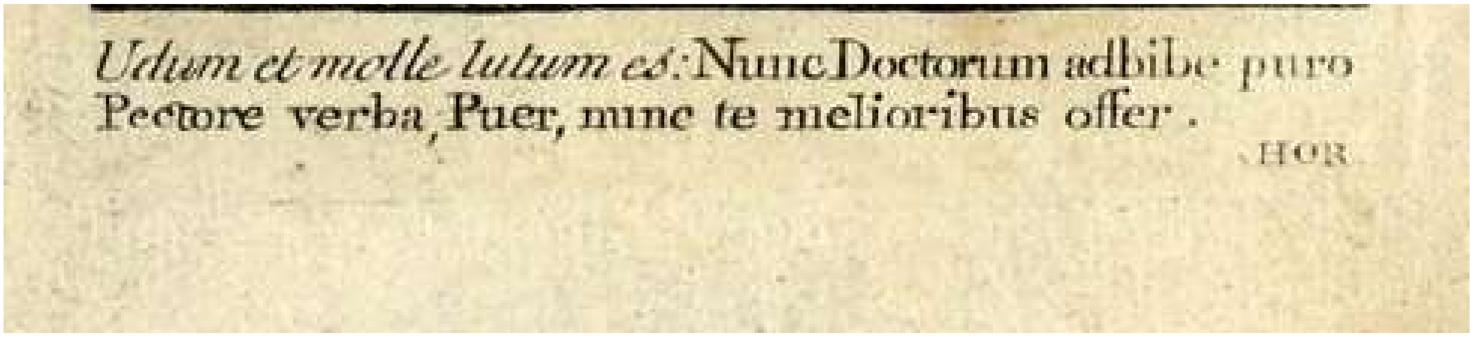
Robinson, Robert (1674-1706), “Vanitas, by Robinson (1680, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/193.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



ETSI
MORS
IN DIES
ACCELERAT
POST FUNERA VIRTUS
VIVET TAMEN


Udum et molle lutum es: Nunc Doctorum adbibe puro
Pectore verba, Puer, nunc te melioribus offer .
HOR

(/omeka/files/show/266)

Title

Skeleton with a tree, by Sturt (1680, c.)

Description

This illustration represents a skeleton lying on top of a tomb. A tree grows from its abdomen and two men point at the tree.

Even though the skeleton lacks any gender distinguishable traits, the way the corpse is exposed in a bed-like situation makes it comparable to that of other image of a female body, namely The grave of the prostitute, by Alciato (1549) (http://deathandgender.celpyc.org/items/show/186)

Creator

Sturt, John (1658-1730)

Source

The British Museum, London, UK
https://www.britishmuseum.org/collection/object/P_1895-1031-333 (https://www.britishmuseum.org/collection/object/P_1895-1031-333)

Archived in:
https://web.archive.org/web/20210503210939/https://www.britishmuseum.org/collection/object/P_1895-1031-333 (https://web.archive.org/web/20210503210939/https://www.britishmuseum.org/collection/object/P_1895-1031-333)

© The Trustees of The British Museum
Asset number: 222359001
Museum number: 1895,1031.333

Date

1680, c.

Format

Engraving.
Dimensions: 13,8 × 8,5 cm

Item Relations

This Item Is related to Item: The grave of the prostitute, by Alciato (1549) (/omeka/items/show/186)

Citation

Sturt, John (1658-1730), “Skeleton with a tree, by Sturt (1680, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/194.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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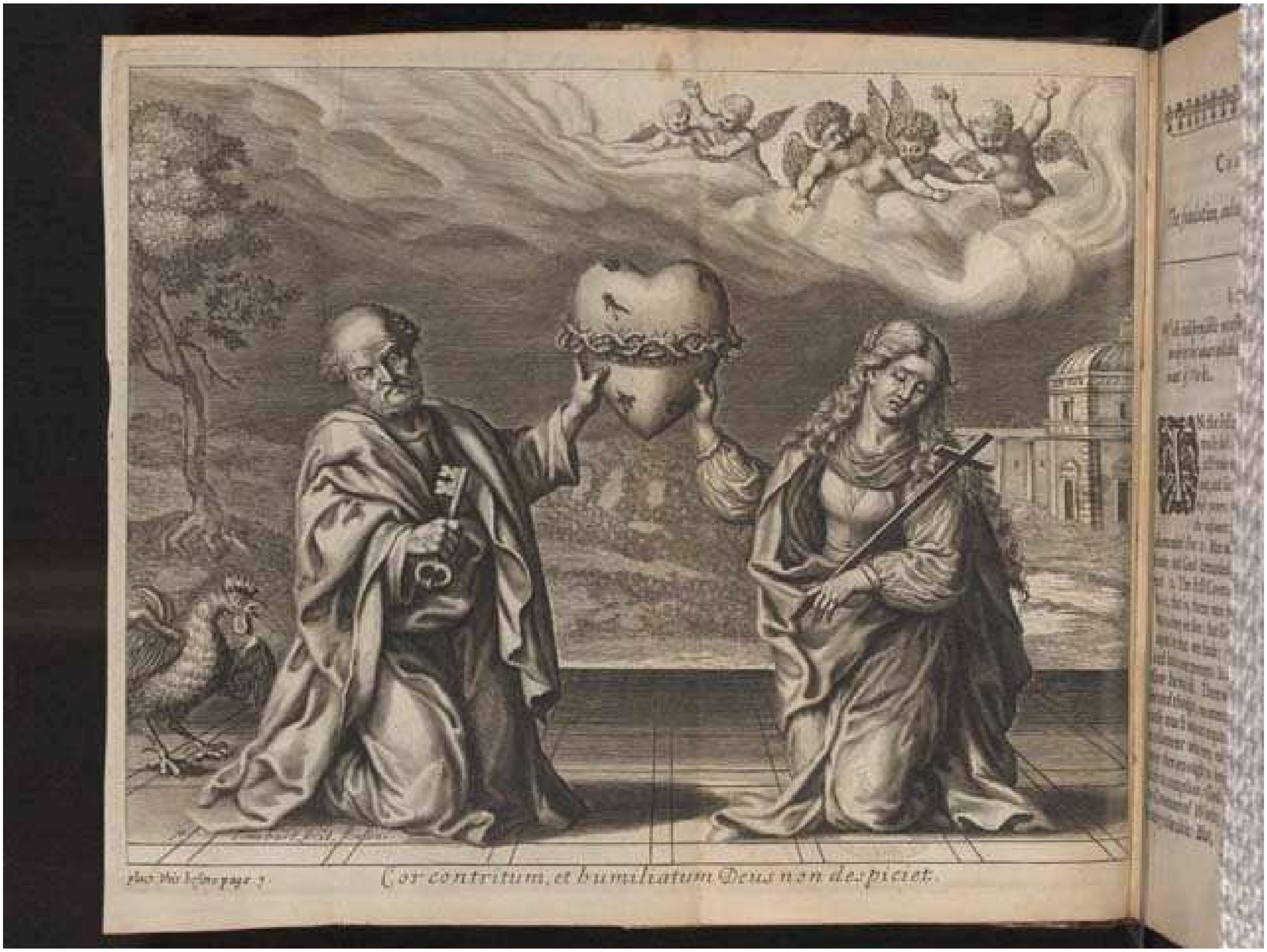
Saint Peter and Mary Magdalen, by Lombart (1655)


Place this before page 7.
Cor contritum, et humiliatum Deus non despiciet.

[(/omeka/files/show/267)](/omeka/files/show/267)

Title

Saint Peter and Mary Magdalen, by Lombart (1655)

Description

This image represents Saint Peter and Mary Magdalen holding a heart with thorns, Jesus' heart. The legend in Latin mentions that God grieves with compunged hearts, and thus the heart in the engraving is both of theirs.

Creator

Lombart, Pierre (1613-1682)

Date

1655

Format

Engraving.
Dimensions: 17 × 21 cm

Item Relations

This Item Is related to Item: Sexually undifferentiated holy hearts of males and females (/omeka/items/show/115)

Citation

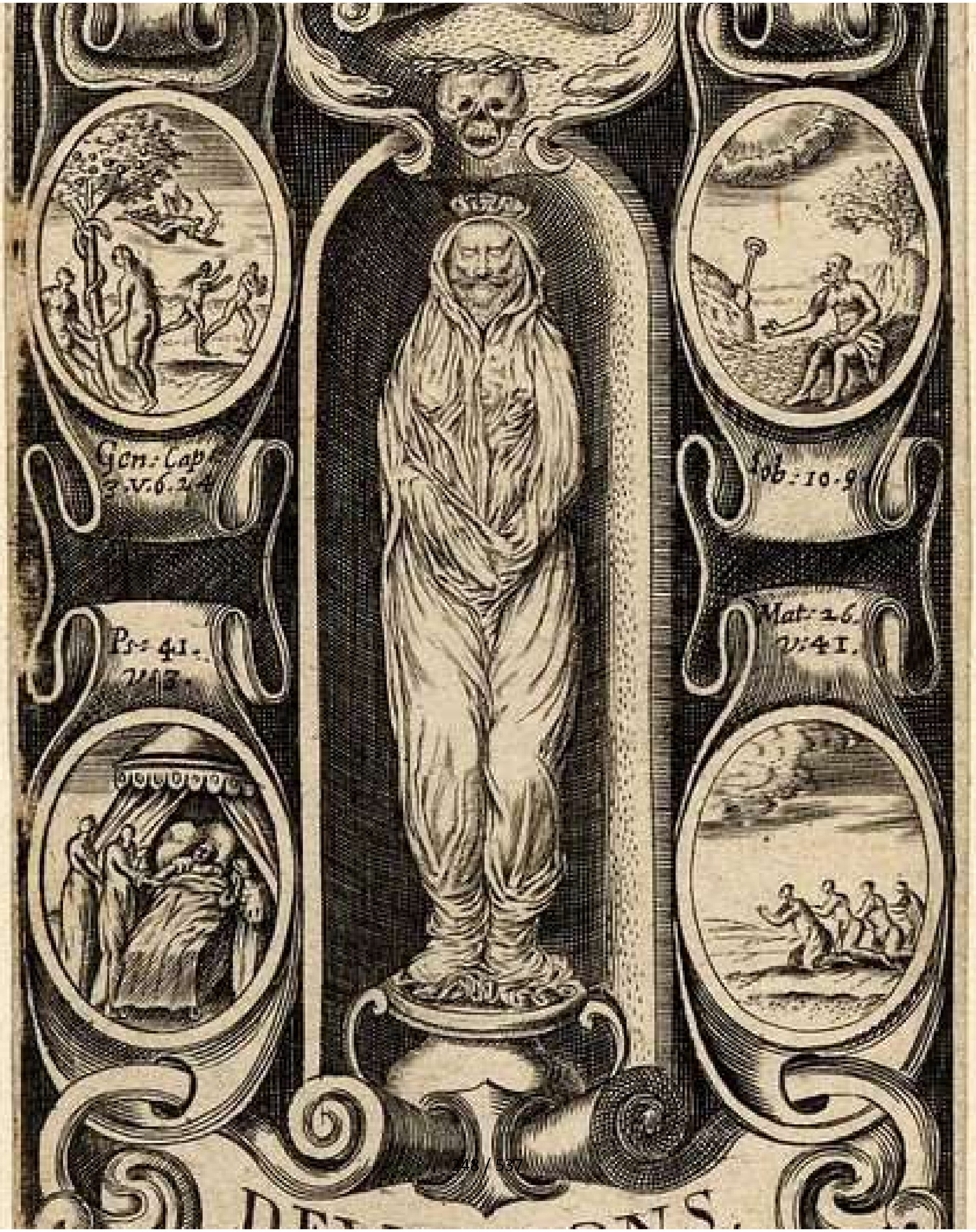
Lombart, Pierre (1613-1682), “Saint Peter and Mary Magdalen, by Lombart (1655),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/195.

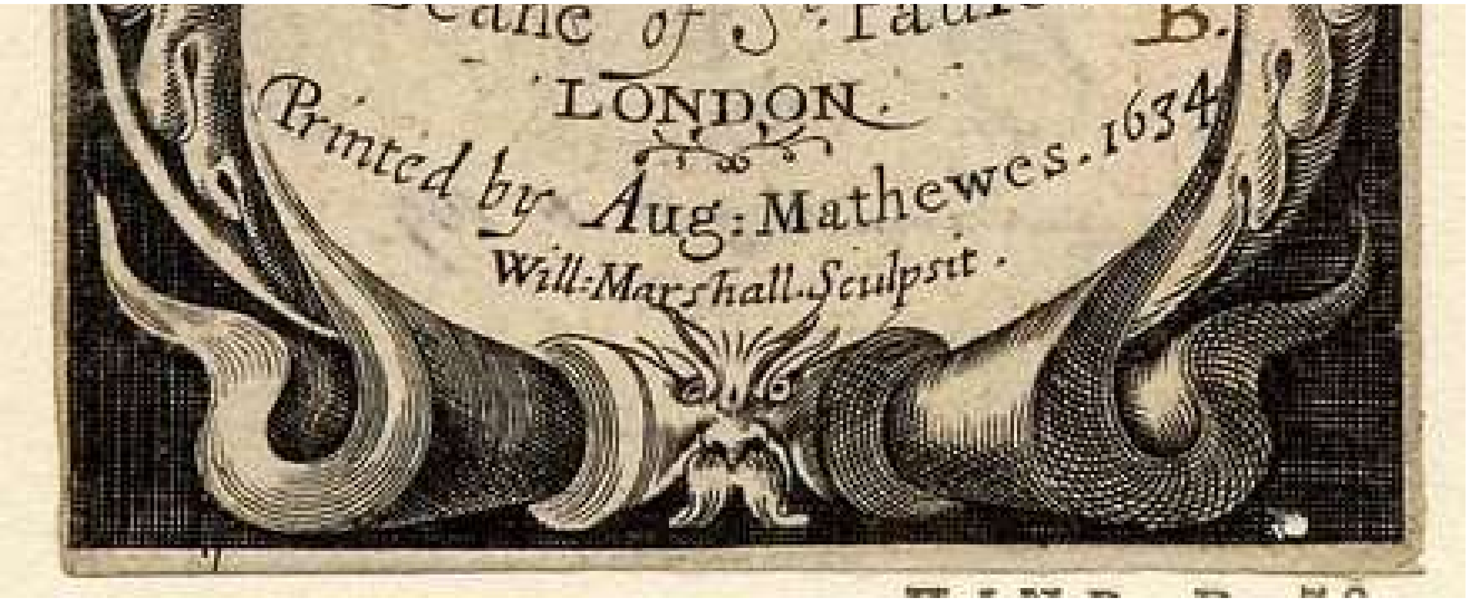
Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Proudly powered by Omeka (http://omeka.org) .

Neuter skull for both genders, by Marshall (1630, c.)


Gen: Cap. 3.V.6.24
Iob. 10.9.
Ps: 41. V.3.
Mat: 26. V.41.



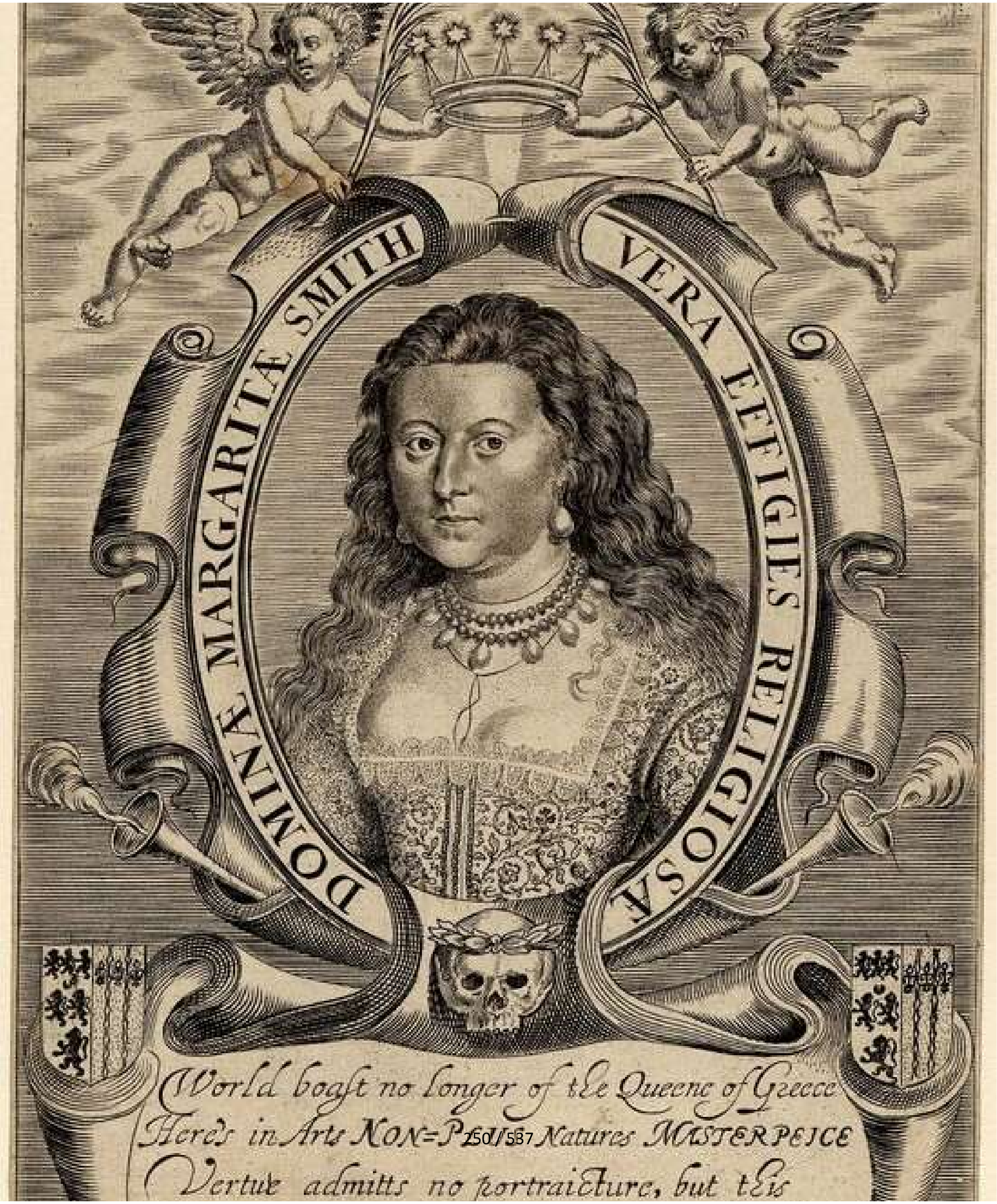
eane of St. Pau B.

LONDON.

Printed by Aug: Mathewes. 1634

Will: Marshall. Sculpsit.

(/omeka/files/show/268)


DOMINÆ MARGARITÆ SMITH
VERA EFFIGIES RELIGIOSA
World boaſt no longer of the Queene of Greece
Here's in Arts NON=P
Natures MASTERPEICE
Vertue admitts no portraicture, but this

(/omeka/files/show/269)

Title

Neuter skull for both genders, by Marshall (1630, c.)

Description

In these images, a neuter skull appears either above or below the portrait the engravings represent (John Donne in image 1 and Margaret Herbert in image 2). This indicates that the skull of fame is the same for both genders. The man in image 1 appears with a shroud, that is, with gender-neuter clothes, however in his face one can see the beard and mustache to show his gender.

Creator

Marshall, William (c. 1617-1649)

Source

Image 1:
The British Museum, London, UK
https://www.britishmuseum.org/collection/object/P_Gg-4F-109 (https://www.britishmuseum.org/collection/object/P_Gg-4F-109)

Archived in:
https://web.archive.org/web/20210507200501/https://www.britishmuseum.org/collection/object/P_Gg-4F-109 (https://web.archive.org/web/20210507200501/https://www.britishmuseum.org/collection/object/P_Gg-4F-109)

© The Trustees of The British Museum
Asset number: 115207001
Museum number: Gg,4F.109

Image 2:
The British Museum, London, UK
https://www.britishmuseum.org/collection/object/P_1849-0315-25 (https://www.britishmuseum.org/collection/object/P_1849-0315-25)

Archived in:
https://web.archive.org/web/20210507201006/https://www.britishmuseum.org/collection/object/P_1849-0315-25 (https://web.archive.org/web/20210507201006/https://www.britishmuseum.org/collection/object/P_1849-0315-25)

© The Trustees of The British Museum
Asset number: 115204001
Museum number: 1849,0315.25

Date

Image 1: 1634
Image 2: 1630, c.

Format

Imagen 1:
Engraving.
Dimensions: 9,7 × 5 cm

Imagen 2:
Engraving.
Dimensions: 16,6 × 11,4 cm

Item Relations

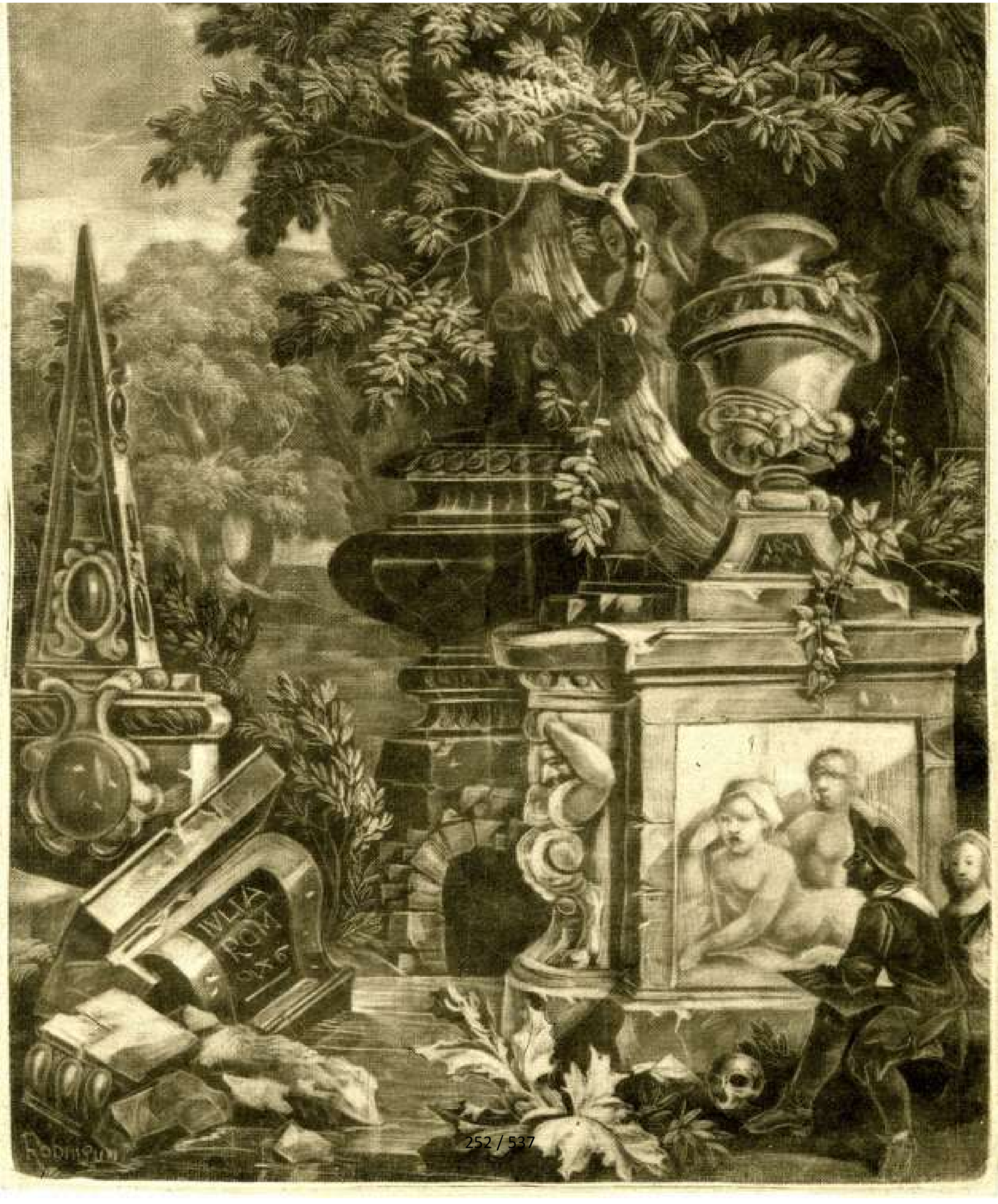
This item has no relations.

Citation

Marshall, William (c. 1617-1649), “Neuter skull for both genders, by Marshall (1630, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/196.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


IVLIA
ROM
Robinson

skull with no gender-specific traits appears on the floor next to the artist.

The skull works as memento mori of the artist, but also as a reflection of his future and as indication of the transience of beauty of the women in the images, and thus of art itself.

Creator

Robinson, Robert (1674-1706)

Source

The British Museum, London, UK
https://www.britishmuseum.org/collection/object/P_1930-0716-34 (https://www.britishmuseum.org/collection/object/P_1930-0716-34)

Archived in:
https://web.archive.org/web/20210507203536/https://www.britishmuseum.org/collection/object/P_1930-0716-34 (https://web.archive.org/web/20210507203536/https://www.britishmuseum.org/collection/object/P_1930-0716-34)

© The Trustees of The British Museum
Asset number: 121096001
Museum number: 1930,0716.34

Date

1683, c.

Format

Mezzotint.
Dimensions: 19,5 × 15,4 cm

Item Relations

This item has no relations.

Citation

Robinson, Robert (1674-1706), “Skull as memento mori, by Robinson (1683, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/197.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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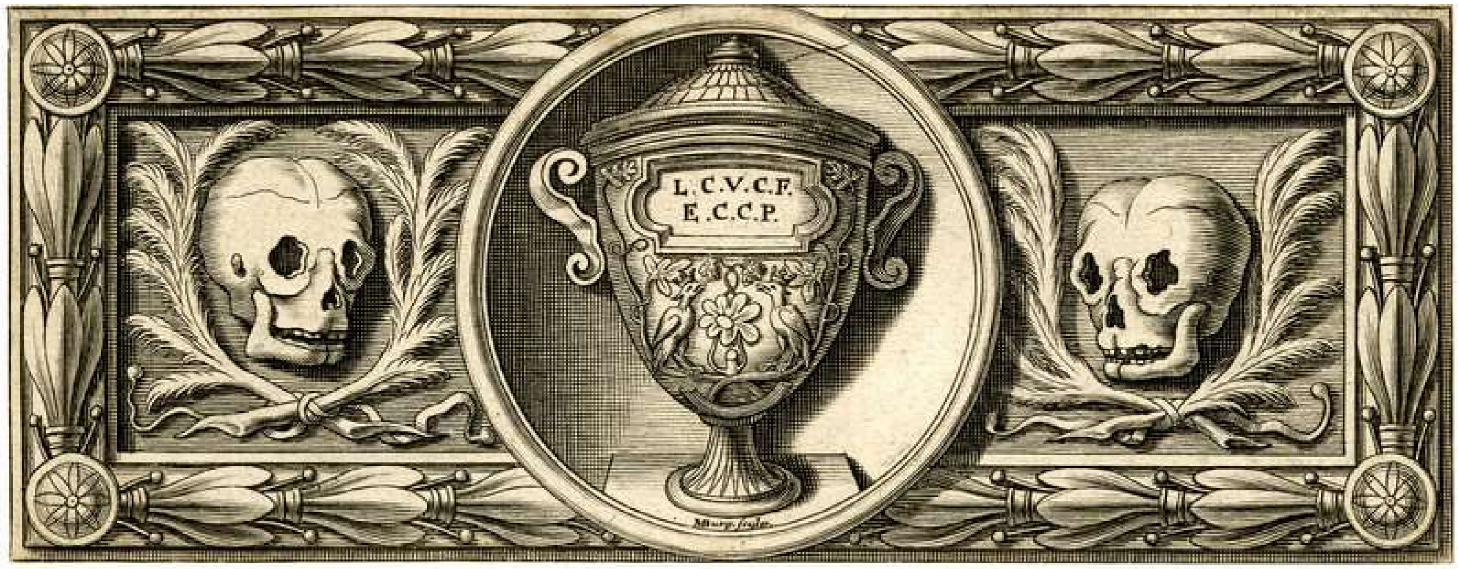
Male and female skull, by Burghers (1668, c.)



(/omeka/files/show/271)

Title

Male and female skull, by Burghers (1668, c.)

Description

This engraving depicts an urn with two birds and a flower. On both sides of the urn, two skulls looking towards the urn.

If the image depicts an urn of a married couple, the skull on the left would represent the husband (male) and the skull on the right, the wife (female). The artist may have wanted to represent the gender differences between the skulls by placing the left skull in a higher position and on the left margin, the one we usually read first, but also by its size, since it is slightly bigger when compared to the skull on the right.

Creator

Burghers, Michael (1653-1727)

Source

The British Museum, London, UK
https://www.britishmuseum.org/collection/object/P_Gg-6-7-1 (https://www.britishmuseum.org/collection/object/P_Gg-6-7-1)

Archived in:
https://web.archive.org/web/20210507210041/https://www.britishmuseum.org/collection/object/P_Gg-6-7-1
(https://web.archive.org/web/20210507210041/https://www.britishmuseum.org/collection/object/P_Gg-6-7-1)

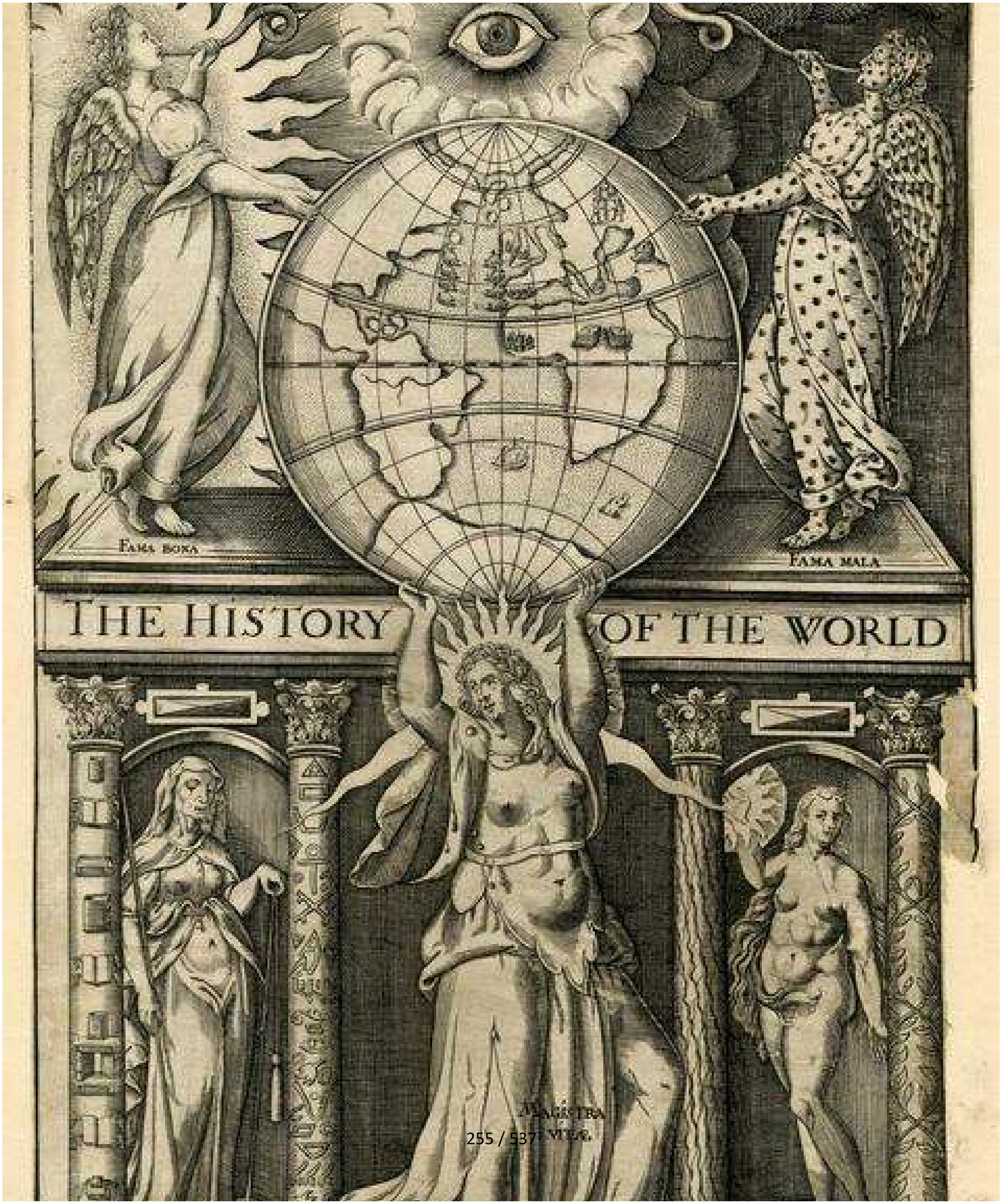
© The Trustees of The British Museum
Asset number: 123081001
Museum number: Gg,6.7.1

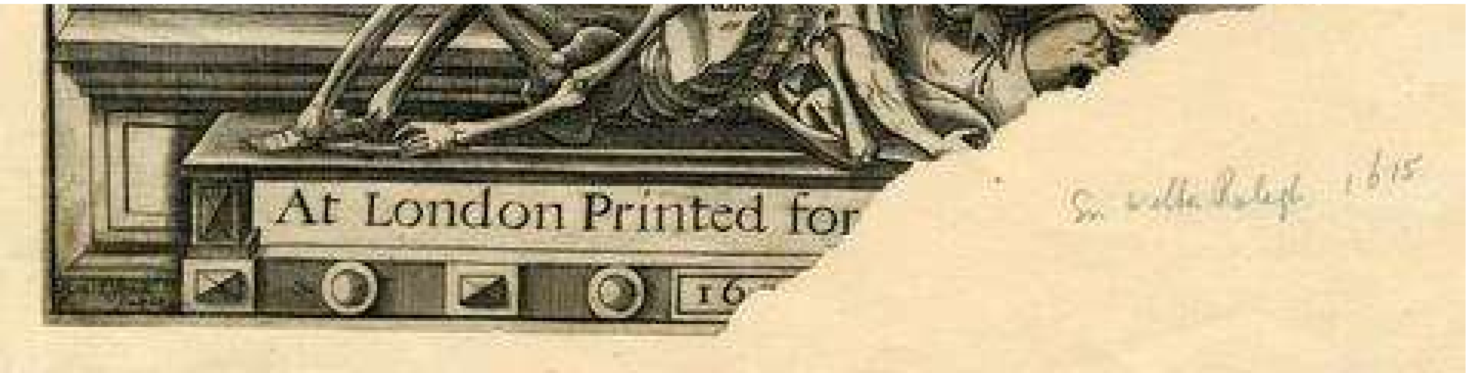
Date

1668, c.

Format

Etching.
Dimensions: 6,1 × 16 cm


FAMA BONA
FAMA MALA
THE HISTORY OF THE WORLD
MAGISTRA VITÆ.



(/omeka/files/show/272)

Title

Neutral skeleton surrounded by female figures, by Elstrack (1615)

Description

This image is the title-page of *The History of the World* by Walter Ralegh (1615).
The image represents the globe in the top centre, two female angels on each side, a woman in the centre underneath the globe holding it and two more female figures at each side of the woman. Underneath, a skeleton representing death (Mors) and another figure (Oblivio) back to back. All the allegorical figures are clearly female, although the skeleton is neuter and the gender of Oblivio, due to its association with Mors, is also not clear.

Creator

Elstrack, Renold (c. 1570-1625)

Source

The British Museum, London, UK
https://www.britishmuseum.org/collection/object/P_1872-0608-490 (https://www.britishmuseum.org/collection/object/P_1872-0608-490)

Archived in:
https://web.archive.org/web/20210507212612/https://www.britishmuseum.org/collection/object/P_1872-0608-490 (https://web.archive.org/web/20210507212612/https://www.britishmuseum.org/collection/object/P_1872-0608-490)

© The Trustees of The British Museum
Asset number: 225996001
Museum number: 1872,0608.490

Date

1615

Format

Engraving.
Dimensions: 30,1 × 17,7 cm

Item Relations

This item has no relations.

Citation

Elstrack, Renold (c. 1570-1625), “Neutral skeleton surrounded by female figures, by Elstrack (1615),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/199.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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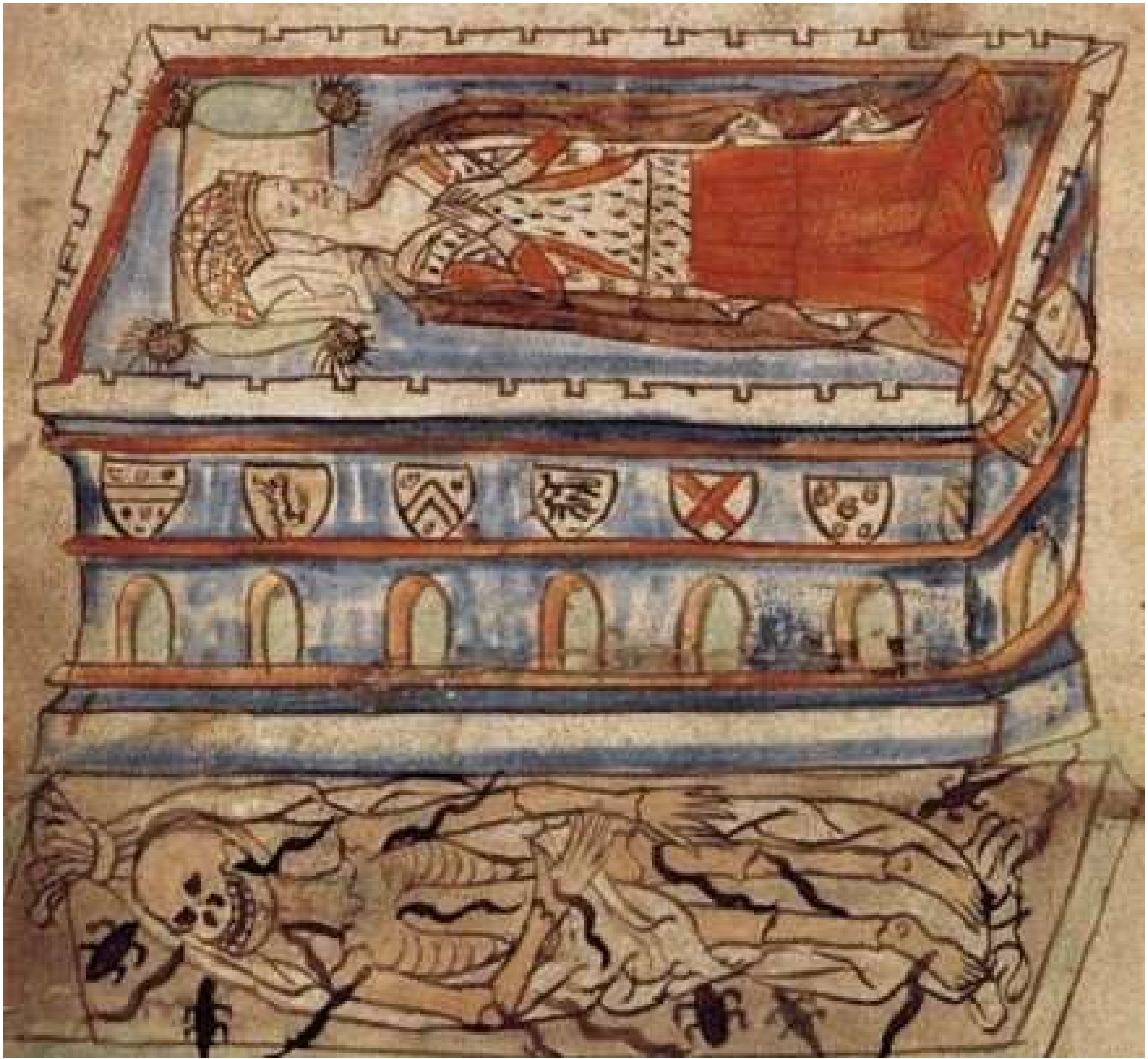
Disputacioun Betwyx the Body and Wormes, by Unknown Miniaturist (1460, c.)



[(/omeka/files/show/4)](/omeka/files/show/4)

Title

inscription below)." (Description from "Feminae: Medieval Women and Gender Index", https://inpress.lib.uiowa.edu/feminae/DetailsPage.aspx?Feminae_ID=32504 (https://inpress.lib.uiowa.edu/feminae/DetailsPage.aspx?Feminae_ID=32504) , Archived in: https://web.archive.org/web/20190418005130/https://inpress.lib.uiowa.edu/feminae/DetailsPage.aspx?Feminae_ID=32504 (https://web.archive.org/web/20190418005130/https://inpress.lib.uiowa.edu/feminae/DetailsPage.aspx?Feminae_ID=32504))

Creator

Unknown Miniaturist, English (Unknown)

Source

British Library, London, UK.
http://www.bl.uk/learning/images/medieval/death/large13952.html (http://www.bl.uk/learning/images/medieval/death/large13952.html)

Archived in:
https://web.archive.org/web/20191110173546/http://www.bl.uk/learning/images/medieval/death/large13952.html (https://web.archive.org/web/20191110173546/http://www.bl.uk/learning/images/medieval/death/large13952.html)

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http://searcharchives.bl.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=IAMS032-002055593&indx=1&recIds=IAMS032-002055593&recIdxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&dscnt=0&frbg=&scp.scps=scope%3A%28BL%29&tab=local&dstmp=1594067708977&srt=rank&mode=
(http://searcharchives.bl.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=IAMS032-002055593&indx=1&recIds=IAMS032-002055593&recIdxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&dscnt=0&frbg=&scp.scps=scope%3A%28BL%29&tab=local&dstmp=1594067708977&srt=rank&mode=Basic&&dum=true&vl(freeText0)=Add%20MS%2

Also found in webpage "Feminae: Medieval Women and Gender Index"
https://inpress.lib.uiowa.edu/feminae/DetailsPage.aspx?Feminae_ID=32504 (https://inpress.lib.uiowa.edu/feminae/DetailsPage.aspx?Feminae_ID=32504)

Archived in:
https://web.archive.org/web/20190418005130/https://inpress.lib.uiowa.edu/feminae/DetailsPage.aspx?Feminae_ID=32504 (https://web.archive.org/web/20190418005130/https://inpress.lib.uiowa.edu/feminae/DetailsPage.aspx?Feminae_ID=32504)

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Transitory_tomb_-_1435-40.jpg (https://commons.wikimedia.org/wiki/File:Transitory_tomb_-_1435-40.jpg)

Archived in:
https://web.archive.org/web/20200706203228/https://commons.wikimedia.org/wiki/File:Transitory_tomb_-_1435-40.jpg (https://web.archive.org/web/20200706203228/https://commons.wikimedia.org/wiki/File:Transitory_tomb_-_1435-40.jpg)

Date

1460, c.

Format

Pen and ink with wash.
Dimensions: 18 × 18 cm

Item Relations

This item has no relations.

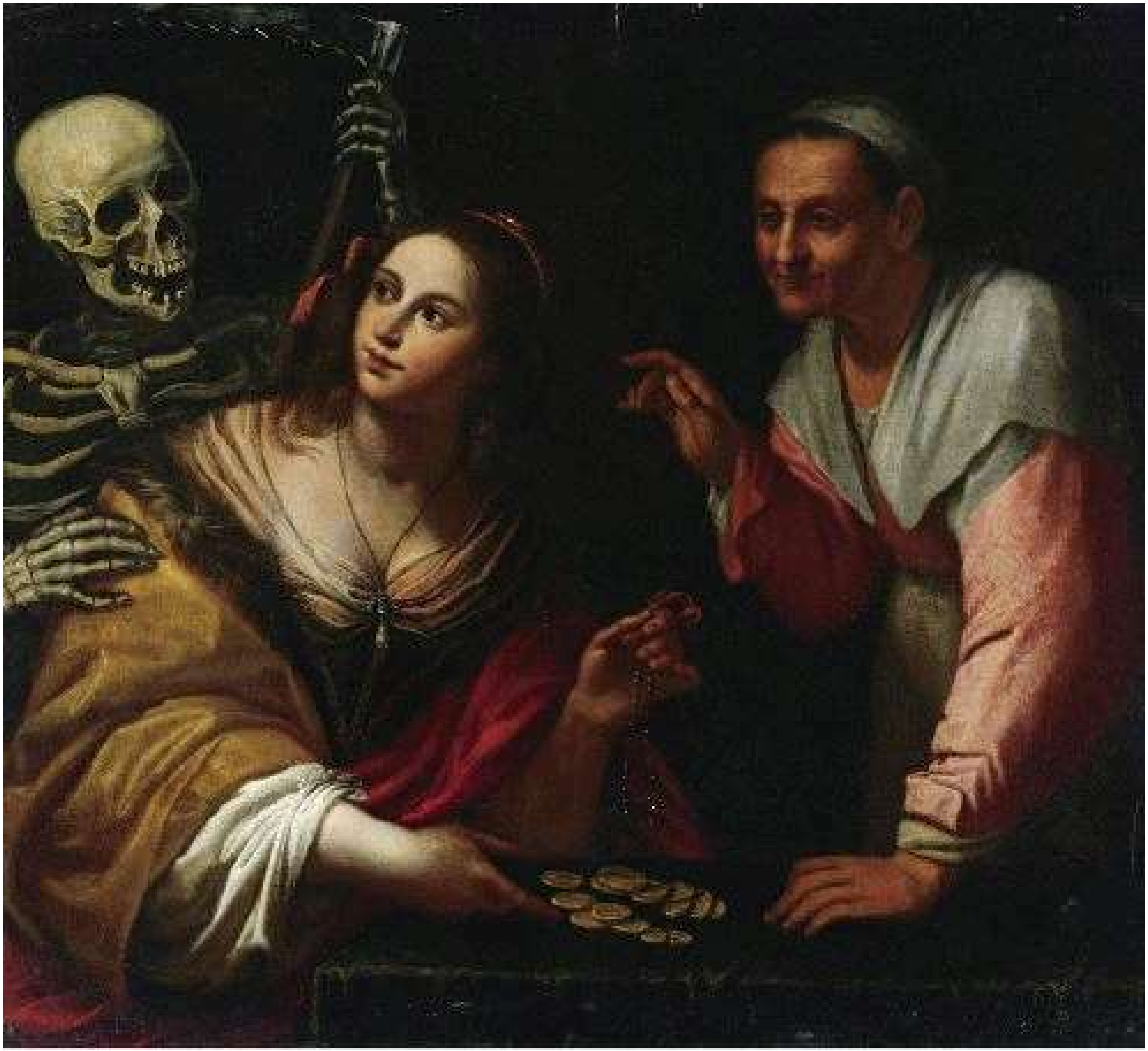
Citation

Unknown Miniaturist, English (Unknown), “Disputacioun Betwyx the Body and Wormes, by Unknown Miniaturist (1460, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/2.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Vanitas, Allegory of The Ages, by Martinelli (1650, c.)



(/omeka/files/show/23)

Title

Vanitas, Allegory of The Ages, by Martinelli (1650, c.)

Source

Artnet:
http://www.artnet.com/artists/giovanni-martinelli/vanitas-allegory-of-the-ages-67O3BDk7hxkidi5RteHmbA2 (http://www.artnet.com/artists/giovanni-martinelli/vanitas-allegory-of-the-ages-67O3BDk7hxkidi5RteHmbA2)

Wikigallery:
http://www.wikigallery.org/wiki/painting_391368/%28after%29-Giovanni-Martinelli/Vanitas%2C-Allegory-Of-The-Ages (http://www.wikigallery.org/wiki/painting_391368/%28after%29-Giovanni-Martinelli/Vanitas%2C-Allegory-Of-The-Ages)

Sotheby's:
http://www.sothebys.com/fr/auctions/ecatalogue/lot.18.html/2008/old-master-and-19th-century-european-art-n08406 (http://www.sothebys.com/fr/auctions/ecatalogue/lot.18.html/2008/old-master-and-19th-century-european-art-n08406)

Archived in:
https://web.archive.org/web/20200511181051/http://www.sothebys.com/en/auctions/ecatalogue/2008/old-master-and-19th-century-european-art-n08406/lot.18.html (https://web.archive.org/web/20200511181051/http://www.sothebys.com/en/auctions/ecatalogue/2008/old-master-and-19th-century-european-art-n08406/lot.18.html)

Date

1650, c.

Format

Oil on canvas.
Dimensions: 97.8 × 108 cm

Item Relations

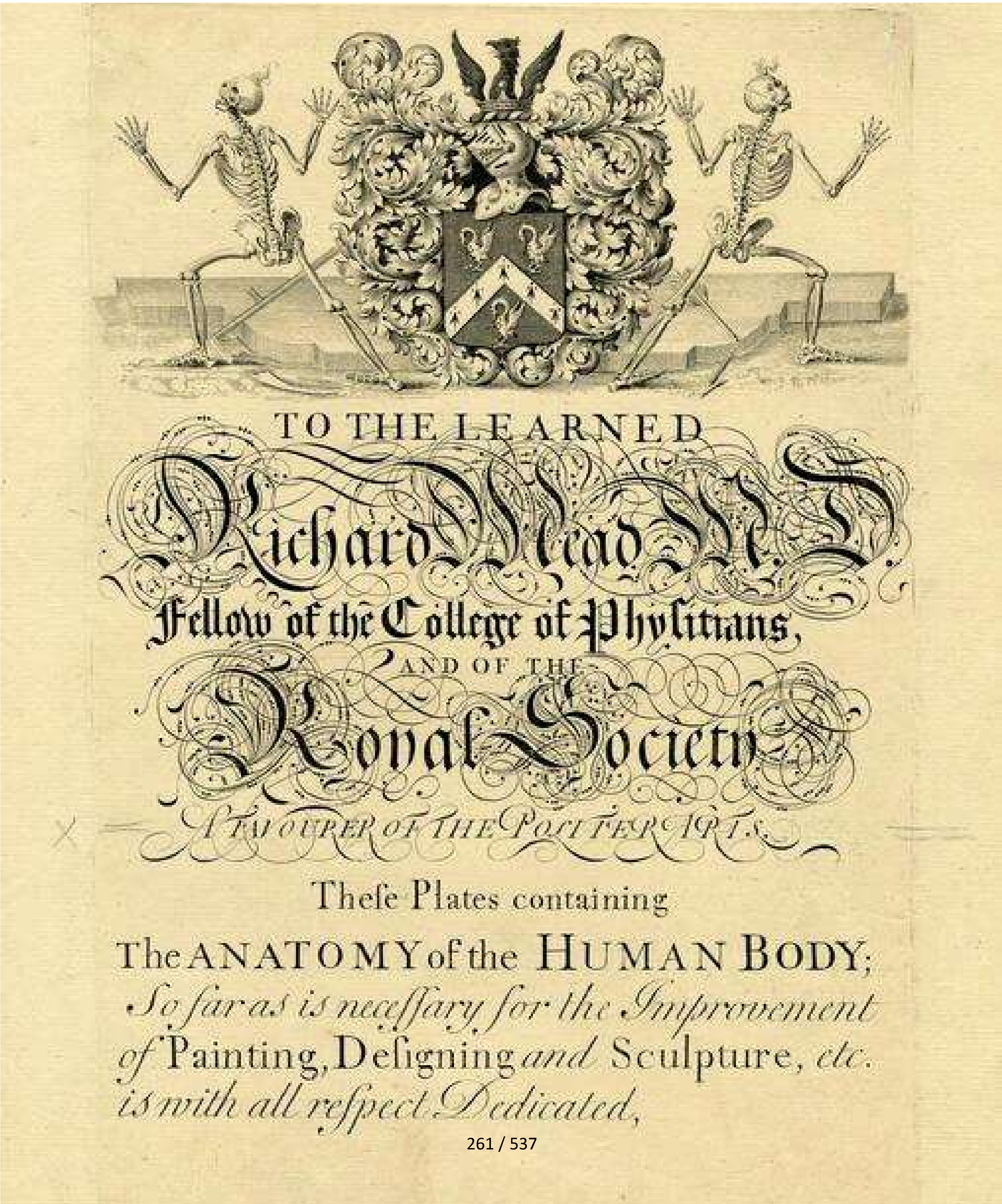
This item has no relations.

Citation

Martinelli, Giovanni, school of (c. 1600-1659), “Vanitas, Allegory of The Ages, by Martinelli (1650, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/20.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



TO THE LEARNED

Richard Mead M.D.

Fellow of the College of Phyſitians,

AND OF THE

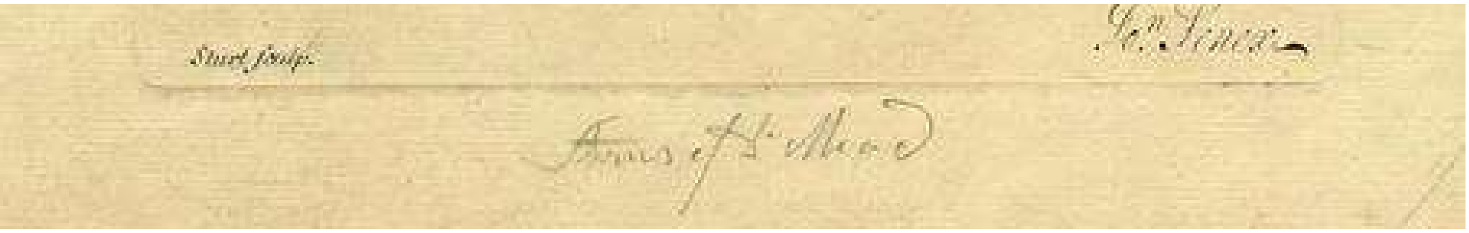
Royal Society

A FAVOURER OF THE POLITER ARTS.

Theſe Plates containing

The ANATOMY of the HUMAN BODY;

So far as is neceſſary for the Improvement
of Painting, Deſigning *and* Sculpture, *etc.*
is with all reſpect Dedicated,



(/omeka/files/show/273)

Title

Dedicatory plate with skeletons, by Sturt (1715, c.)

Description

This image is a dedicatory plate, where a coat of arms appears on the top part of the plate and two skeletons appear on each side. The skeletons are probably of different genders (male on the left and female on the right). This is not clearly distinguished since they are practically the same. However, the skeleton on the left is probably male for the scythe that is represented on its feet, and the one on the right is probably female for the arrow that appears next to it. Even if both emblems are those of death (scythe and arrow), these could still be used to sexualize the skeletons.

Creator

Sturt, John (1658-1730)

Source

The British Museum, London, UK
https://www.britishmuseum.org/collection/object/P_1873-0809-1488 (https://www.britishmuseum.org/collection/object/P_1873-0809-1488)

Archived in:
https://web.archive.org/web/20210507214524/https://www.britishmuseum.org/collection/object/P_1873-0809-1488
(https://web.archive.org/web/20210507214524/https://www.britishmuseum.org/collection/object/P_1873-0809-1488)

© The Trustees of The British Museum
Asset number: 222316001
Museum number: 1873,0809.1488

Date

1715, c.

Format

Engraving.
Dimensions: 30,1 × 17,8 cm

Item Relations

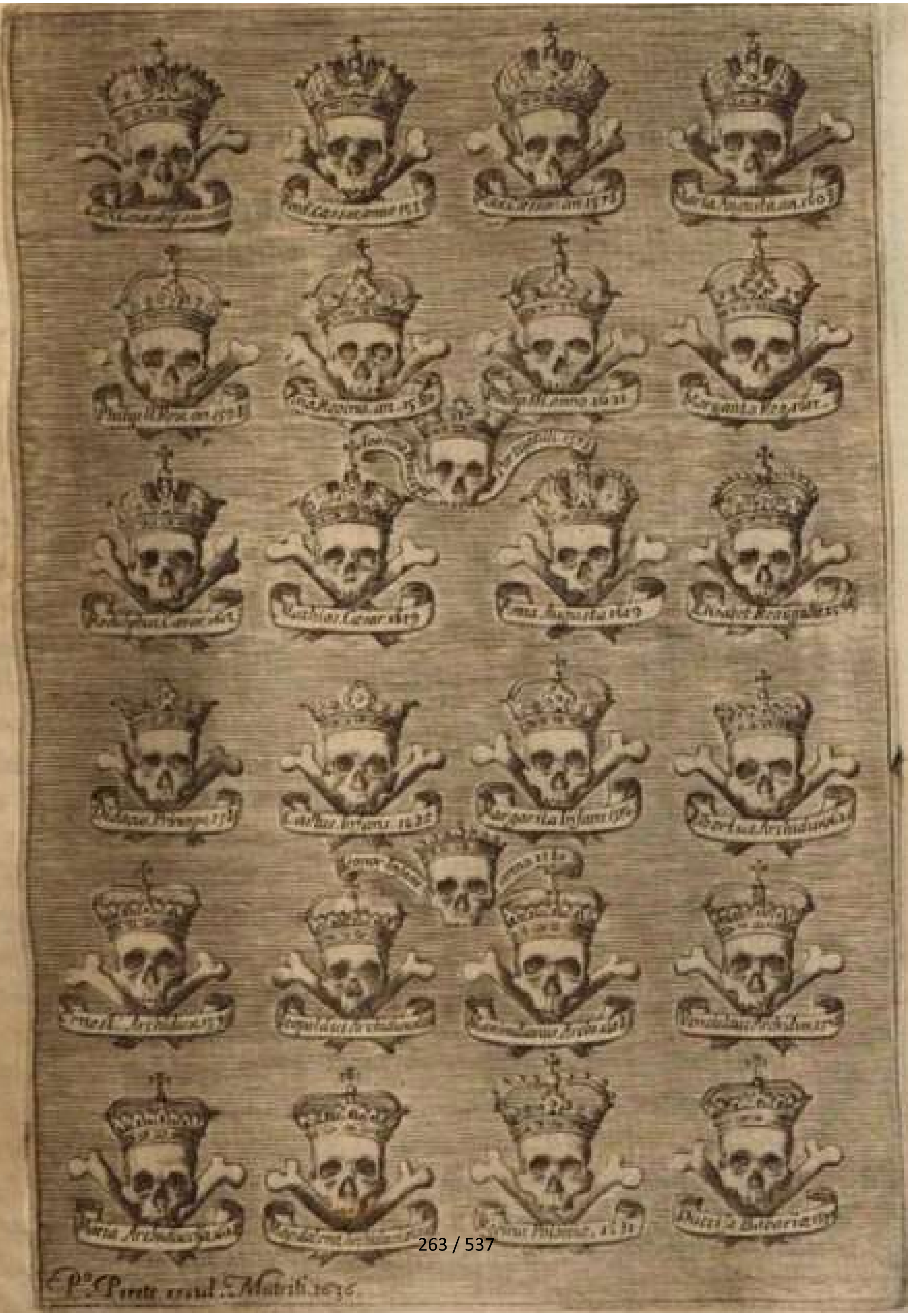
This item has no relations.

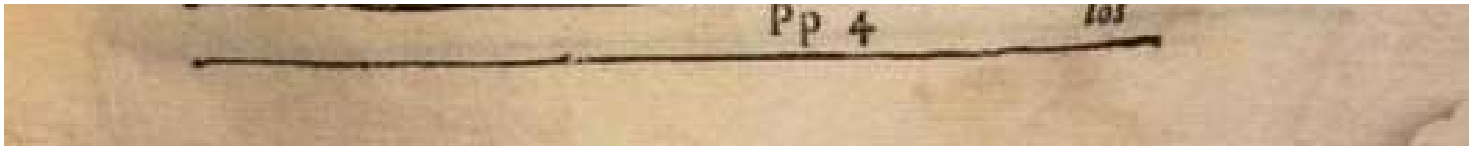
Citation

Sturt, John (1658-1730), “Dedicatory plate with skeletons, by Sturt (1715, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/200.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


Philipp II Rex an 1598
Philip III anno 1621
Mathias Caesar 1619
Anna Augusta 1619
Carolus Infans 1632
Margarita Infans
Pº Perete sculp. Matriti 1636



(/omeka/files/show/274)

Title

Skulls of kings and queens, by de Palma (1653)

Description

Illustration of 26 skulls and shinbones of kings and queens of Hapsburg. These skulls appear with crowns and the names of the individuals the skulls represent appear underneath each skull. It is visible that the skulls represent both males and females, however these do not differ significantly across individuals regardless of their gender.

Creator

de Palma, Juan (1580-1608)

Source

Illustration in *Vida de la serenissima infanta Sor Margarita de la Cruz, religiosa Descalza de S. Clara ("Life of the serenissima Infanta Sister Margarita de la Cruz, Barefoot nun of S. Clara")* by Juan de Palma. Published by Nicolas Rodriguez de Abrego (1653), p. 226.
Found in Google Books:
https://books.google.es/books?id=SN4iNNugOrwC&dq=Vida%20de%20la%20serenissima%20infanta%20sor%20Margarita%20de%20la%20Cruz&pg=PT8#v=onepage&q&f=false
(https://books.google.es/books?id=SN4iNNugOrwC&dq=Vida%20de%20la%20serenissima%20infanta%20sor%20Margarita%20de%20la%20Cruz&pg=PT8#v=onepage&q&f=false)

Archived in:
https://web.archive.org/web/20210509145434if_/https://books.google.es/books?id=SN4iNNugOrwC&dq=Vida+de+la+serenissima+infanta+sor+Margarita+de+la+Cruz&pg=PT8#v=onepage&q=Vida%20de%20la%20serenissima%20infanta%20sor%20Margarita%20de%20la%20Cru
(https://web.archive.org/web/20210509145434if_/https://books.google.es/books?id=SN4iNNugOrwC&dq=Vida+de+la+serenissima+infanta+sor+Margarita+de+la+Cruz&pg=PT8#v=onepage&q=Vida%20de%20la%20serenissima%20infanta%20sor%20Margarita%20de%20la%20Cruz&f=false)

Earlier version available in Biblioteca Virtual Andalucía. Published in Madrid (1636). Image in Chapter 10 p. 256:
http://www.bibliotecavirtualdeandalucia.es/catalogo/es/catalogo_imagenes/grupo.do?path=1004914&posicion=532&presentacion=pagina&registrardownload=0
(http://www.bibliotecavirtualdeandalucia.es/catalogo/es/catalogo_imagenes/grupo.do?path=1004914&posicion=532&presentacion=pagina&registrardownload=0)

Archived in:
https://web.archive.org/web/20210509145937/http://www.bibliotecavirtualdeandalucia.es/catalogo/es/consulta/registro.do?id=1028208
(https://web.archive.org/web/20210509145937/http://www.bibliotecavirtualdeandalucia.es/catalogo/es/consulta/registro.do?id=1028208)

Date

1653

Format

Illustration.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

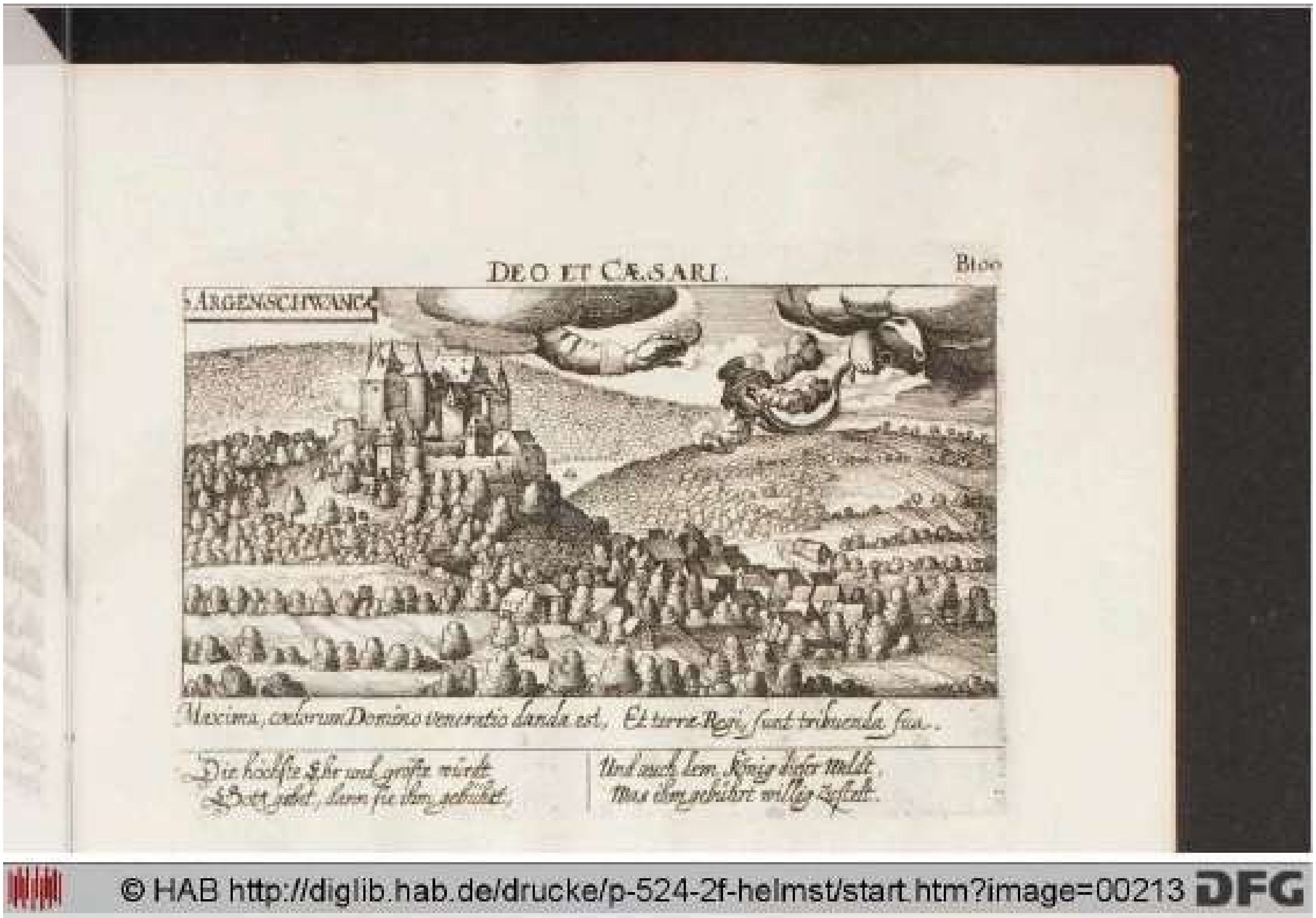
Citation

de Palma, Juan (1580-1608), “Skulls of kings and queens, by de Palma (1653),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/201.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Gender of symbolic hands



DEO ET CÆSARI.

B100

ARGENSCHWANG

Maxima, cœlorum Domino veneratio danda est, Et terræ Regi, sunt tribuenda sua.

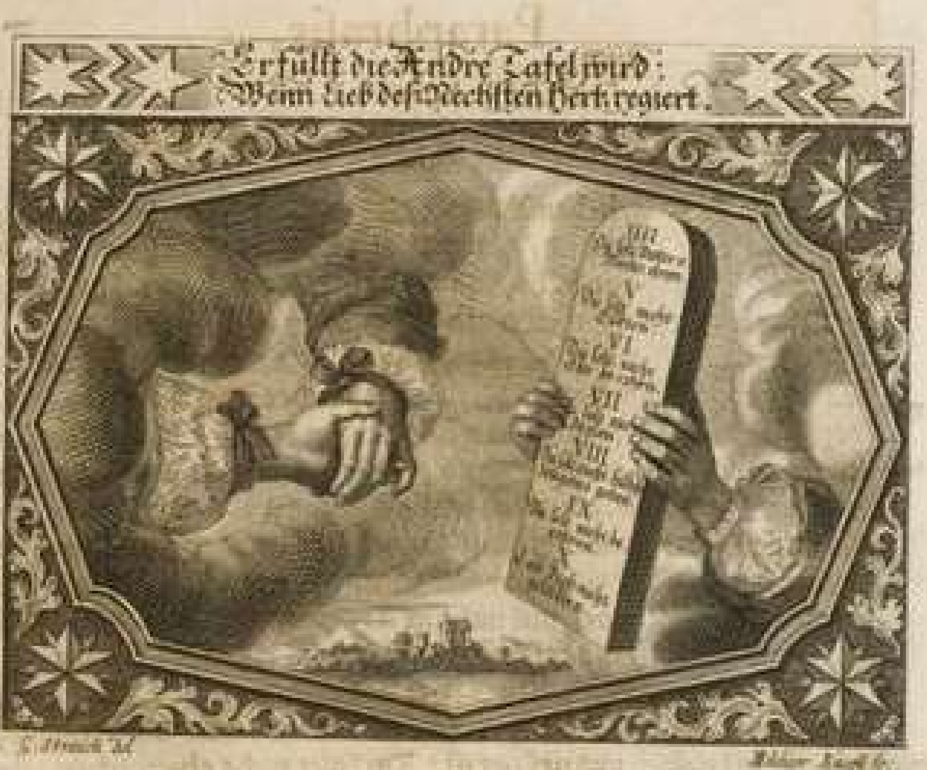
Die höchste Ehr und gröste würde
Gott gebt, denn sie ihm gebühret,

Und auch dem König dieser welt
Was ihm gebührt willig zustelt.

© HAB http://diglib.hab.de/drucke/p-524-2f-helmst/start.htm?image=00213 DFG

(/omeka/files/show/280)

Epiſtel/
Am Vierdten Sonntag/nach dem Feſt der Erſcheinung.
Solche wird beſchrieben von dem heiligen Apoſtel Paulo/ an die Römer im 13. Cap.
Vers 8/ 9/ 10.


Erfüllt die Andre Tafel wird:
Wenn Lieb deß Nechſten Hertz regiert.
VI
VII
VIII
IX
X
G. Strauch del.
Melchior Küsel fe.

Lieb und Gegenliebe deß Nächſten.

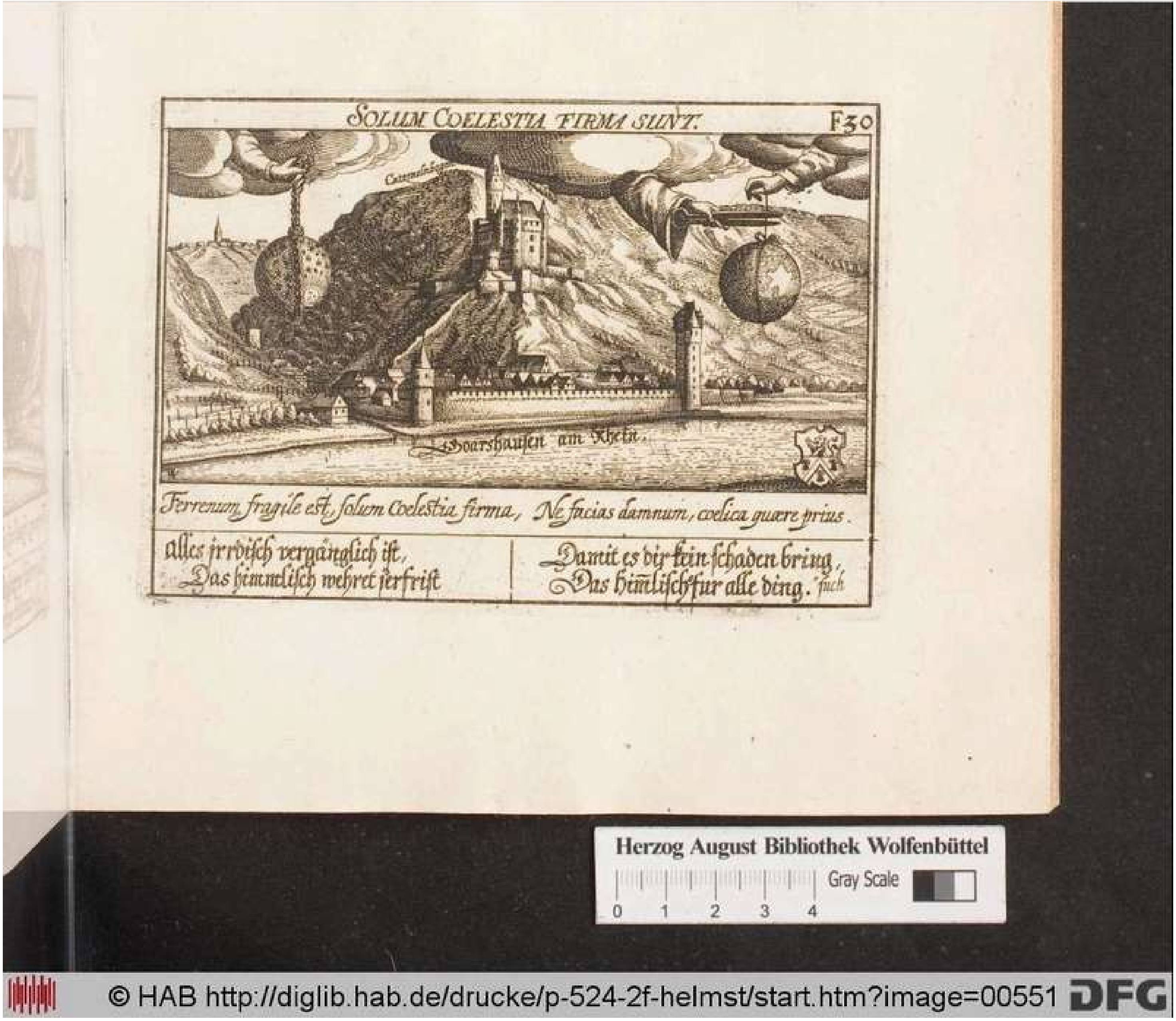
Erklärung deß Sinnbildes.

WAs uns GOTT hat fürgeſtellt/
Das die zweite Tafel hält/
Geht aufs Nächſten reine Liebe:
Welche du beſtändig übe.

Herzog August Bibliothek Wolfenbüttel
Kodak
0 1 2 3 4

© HAB http://diglib.hab.de/drucke/378-7-theol-2f/start.htm?image=00103 DFG

(/omeka/files/show/276)


Catzenelnbogen
Goarshauſen am Rhein.
Herzog August Bibliothek Wolfenbüttel
Gray Scale
0 1 2 3 4

SOLIUM COELESTIA FIRMA SUNT. F30

Terrenum fragile eſt, ſolum Coeleſtia firma, Ne facias damnum, coelica quære prius.

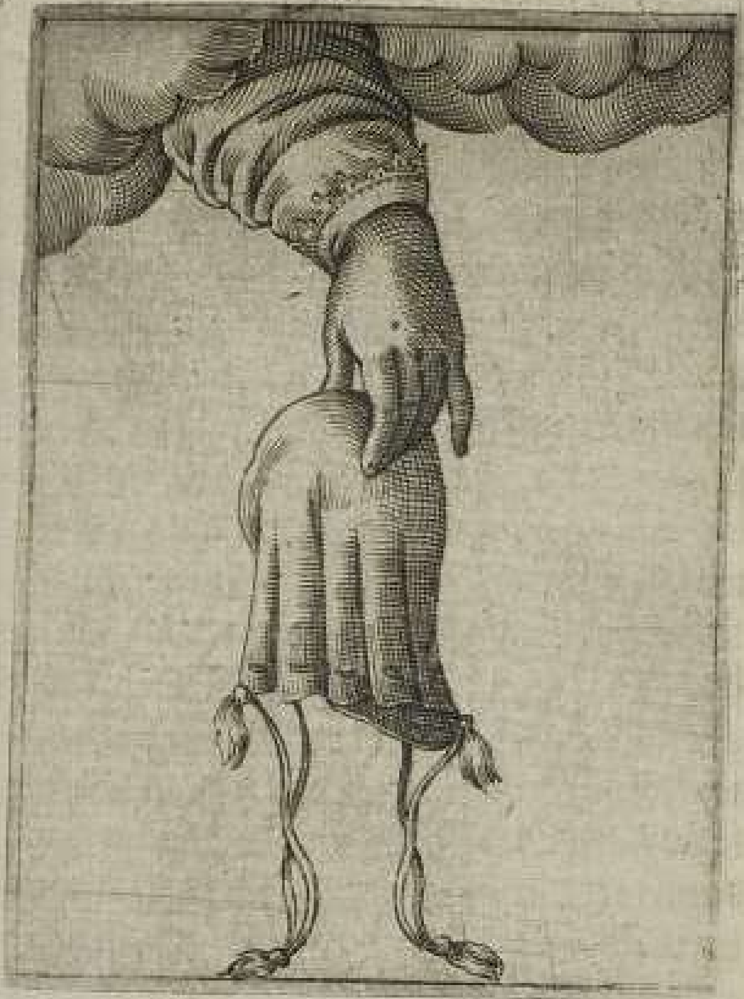
Alles irrdiſch vergänglich iſt,
Das himmliſch wehret ſerfriſt

Damit es dir kein ſchaden bring,
Das him̃liſch für alle ding. ſuch

© HAB http://diglib.hab.de/drucke/p-524-2f-helmst/start.htm?image=00551 DFG

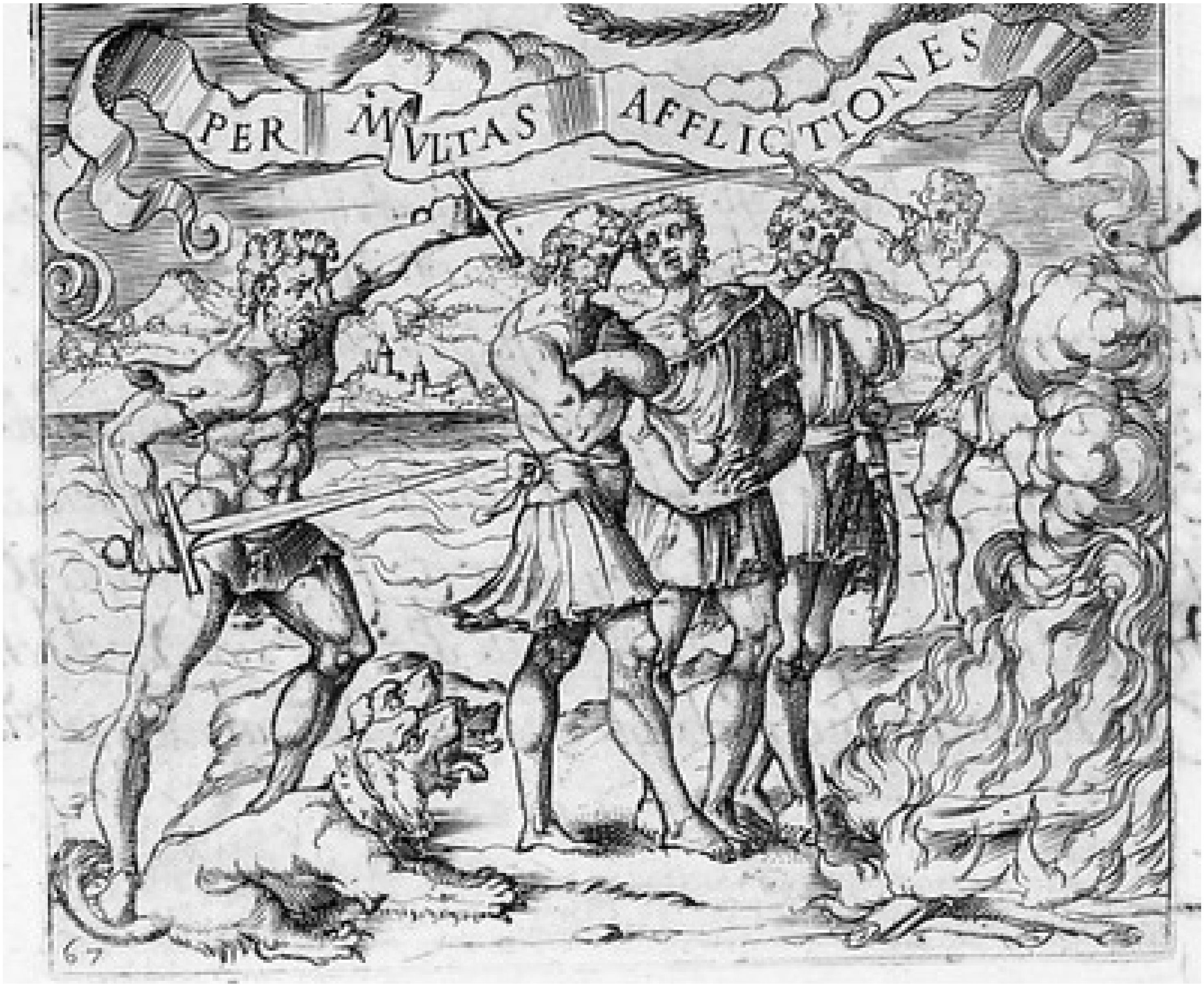
(/omeka/files/show/277)

Ein Handt helt ein leeren Beutel.



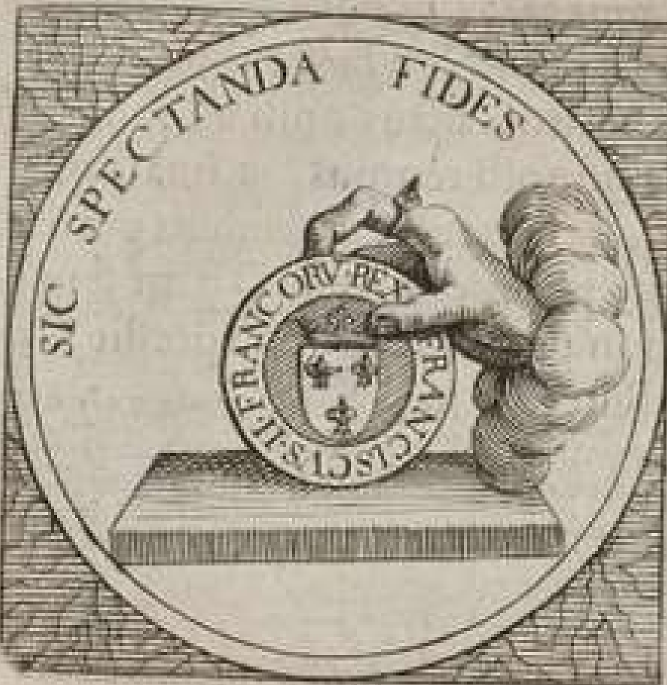
DAß die wort Eccleſiaſt: am 5. Capit. Der geitig wird Geldts nimmer ſatt: war ſeyen / wird ſolche[illegible] durch die

Herzog August Bibliothek Wolfenbüttel
0 1 2 3 4
Gray Scale

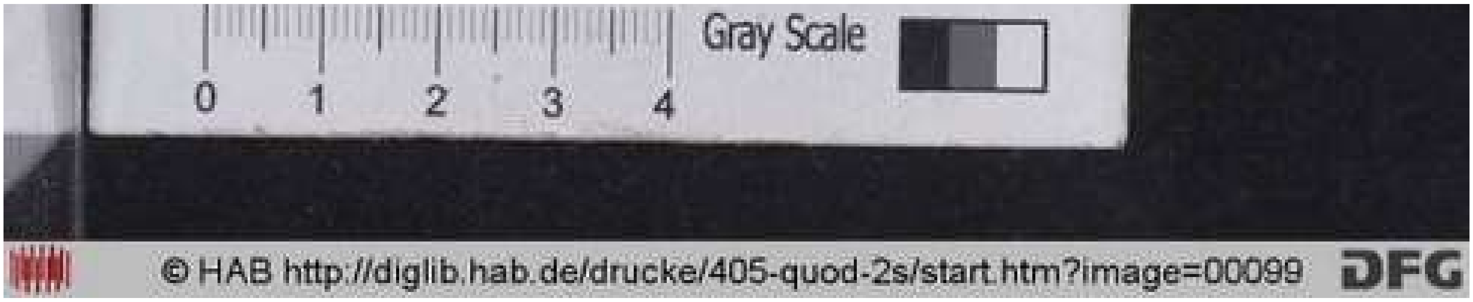

PER MVLTAS AFFLICTIONES
67

(/omeka/files/show/279)

FRANCISCVS II VALESIVS
REX FRANCIÆ.


SIC SPECTANDA FIDES
FRANCORV REX
FRANCISCVS II

AVreus numus coronatus, quem dextra ad Lydium lapidem probat tali adnexo lemmate: SIC SPECTANDA FIDES. *Aurum quippe tum tinnitu, tum attritu probatur. Eadem planè*


0
1
2
3
4
Gray Scale
© HAB http://diglib.hab.de/drucke/405-quod-2s/start.htm?image=00099
DFG

(/omeka/files/show/281)

Title

Gender of symbolic hands

Description

Hands to suggest action are common in emblems and other symbolic images. Unless they are specifically attributed to God, they are hands of ungendered agents. It is difficult to interpret hands as not masculine given the idea of action they imply.

However, there seems to be a tendency to include cuffs and other details that identify the hands as masculine or feminine according to the symbolic actions they execute. An example is this emblem *Deo et Caseari*, in which the hand giving the money appears as masculine and the hand with the incense as feminine: Deo et Ceasari, by Meisner (1700) (http://deathandgender.celpyc.org/files/show/280) .

In some cases, as in The other table is fulfilled: When love of the right heart rules, by Dilherr (1663) (http://deathandgender.celpyc.org/files/show/276) and Solum Coelestia Firma Sunt, by Meisner (1700) (http://deathandgender.celpyc.org/files/show/277) the gender attribution is difficult.

In some cases, such as A hand holds an empty bag, by Albertinus (1618) (http://deathandgender.celpyc.org/files/show/278) , (http://diglib.hab.de/drucke/73-eth-1s/start.htm?image=00301) some vices, perhaps because the association of feminine grammar gender in Latin, are presented as feminized, as avaritia, or as fama in Per multas afflictiones, by Montenay and Visscher (1615, c.) (http://deathandgender.celpyc.org/files/show/279) and Sic Spectanda Fides, by Neugebauer (1619) (http://deathandgender.celpyc.org/files/show/281) . (https://emblems.hum.uu.nl/static/images/av1615/pictura/OB-9575-076.jpg)

A possible hypothesis is that symbolic hands, because of their amputated nature, are able to adopt gender as required for the occasion, but that their gender is not related to the sexual identity of the agent but to the actual event in which the agent is interacting and the meaning of gender is only partially applied to their meaning.

Creator

Image 1: Meisner, Daniel (1585-1625)
Image 2: Dilherr, Johann Michael (1604-1669)
Image 3: Meisner, Daniel (1585-1625)
Image 4: Albertinus, Aegidius (1560-1620)
Image 5: Montenay, Georgette de (1540-1581) and Visscher, Anna Roemer (c. 1583-1651)
Image 6: Neugebauer, Salomon (active 17th century)

Source

Image 1:
Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=18&emblemid=E010741&bookid=oai:diglib.hab.de:ppn_659008459
(http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=18&emblemid=E010741&bookid=oai:diglib.hab.de:ppn_659008459)

Image from the book *Politica Politica, id est Urbium Designatio, Civili Prudentiae Parandae Accommodata Quippe hic Praeter genuina & Graphica DCCC*, by Meisner, Daniel (1700), Nuremberg: Helmer, Johann Rudolf. p. 213 (bibliographical quotes: VD17 39: 127490B)
Courtesy of Herzog August Bibliothek Wolfenbüttel (The image displayed is the upper section of the original page):
http://diglib.hab.de/drucke/p-524-2f-helmst/start.htm?image=00213 (http://diglib.hab.de/drucke/p-524-2f-helmst/start.htm?image=00213)

Image 2:
Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=0&emblemid=E014197&bookid=oai:diglib.hab.de:ppn_549837965
(http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=0&emblemid=E014197&bookid=oai:diglib.hab.de:ppn_549837965)

Image from the book *Heilig-Epistolischer Bericht/ Licht/ Geleit und Freud. Das ist: Emblematische Fürstellung/ Der Heiligen Sonn- und Festtäglichen Episteln ("Holy Epistolic Report / Light / Escort and Freud. This is emblematic representation/ The Holy Sundays and Feast Days Epistles")*, by Dilherr, Johann Michael (1663), Nuremberg: Endter, Johann Andreas. p. 103 (bibliographical quotes: VD17 23: 269038A)
Courtesy of Herzog August Bibliothek Wolfenbüttel:
http://diglib.hab.de/drucke/378-7-theol-2f/start.htm?image=00103 (http://diglib.hab.de/drucke/378-7-theol-2f/start.htm?image=00103)

Image 3:
Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=18&emblemid=E011072&bookid=oai:diglib.hab.de:ppn_659008459
(http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=18&emblemid=E011072&bookid=oai:diglib.hab.de:ppn_659008459)

Image from the book *Politica Politica, id est Urbium Designatio, Civili Prudentiae Parandae Accommodata Quippe hic Praeter genuina & Graphica DCCC*, by Meisner, Daniel (1700), Nuremberg: Helmer, Johann Rudolf. p. 551 (bibliographical quotes: VD17 39: 127490B)
Courtesy of Herzog August Bibliothek Wolfenbüttel (The image displayed is the lower section of the original page):
http://diglib.hab.de/drucke/p-524-2f-helmst/start.htm?image=00551 (http://diglib.hab.de/drucke/p-524-2f-helmst/start.htm?image=00551)

Image 4:
Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=18&emblemid=E016753&bookid=oai:diglib.hab.de:ppn_665970064
(http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=18&emblemid=E016753&bookid=oai:diglib.hab.de:ppn_665970064)

Image from the book *Hiren grinder*, by Albertinus, Aegidius (1618), Munich: Hainrich, Nikolaus. Dünnhaupt (2nd edition). p. 301 (bibliographical quotes: VD17 23: 285106L)
Courtesy of Herzog August Bibliothek Wolfenbüttel:
http://diglib.hab.de/drucke/73-eth-1s/start.htm?image=00301 (http://diglib.hab.de/drucke/73-eth-1s/start.htm?image=00301)

https://web.archive.org/web/20210512235324/https://emblems.hum.uu.nl/static/images/av1615/pictura/OB-9575-076.jpg (https://web.archive.org/web/20210512235324/https://emblems.hum.uu.nl/static/images/av1615/pictura/OB-9575-076.jpg)

Image 6:
Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=0&emblemid=E011455&bookid=oai:diglib.hab.de:ppn_618071512 (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=0&emblemid=E011455&bookid=oai:diglib.hab.de:ppn_618071512)

Image from the book *Selectorum Symbolorum Heroicorum Centuria Gemina,* by Neugebauer, Salomon (1619), Francofurti: Jennis, Lucas. p. 99 (bibliographical quotes: VD17 23: 274340U)
Courtesy of Herzog August Bibliothek Wolfenbüttel:
http://diglib.hab.de/drucke/405-quod-2s/start.htm?image=00099 (http://diglib.hab.de/drucke/405-quod-2s/start.htm?image=00099)

Date

Image 1: 1700
Image 2: 1663
Image 3: 1700
Image 4: 1618
Image 5: 1615, c.
Image 6: 1619

Format

Emblems.
Dimensions: Unknown

Item Relations

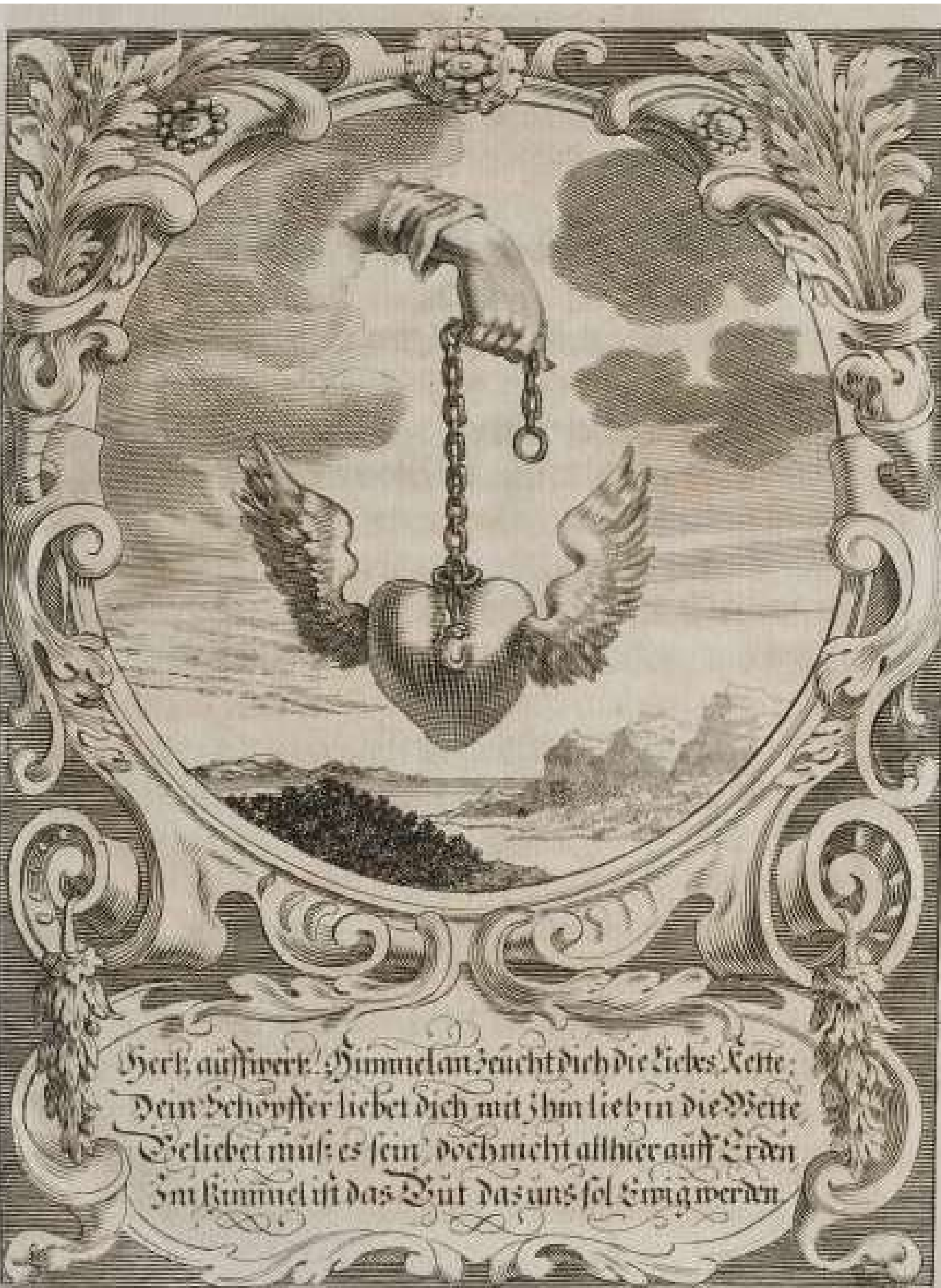
This item has no relations.

Citation

Image 1: Meisner, Daniel (1585-1625) Image 2: Dilherr, Johann Michael (1604-1669) Image 3: Meisner, Daniel (1585-1625) Image 4: Albertinus, Aegidius (1560-1620) Image 5: Montenay, Georgette de (1540-1581) and Visscher, Anna Roemer (c. 1583-1651) Image 6: Neugebauer, Salomon (active 17th century), “Gender of symbolic hands,” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/202.

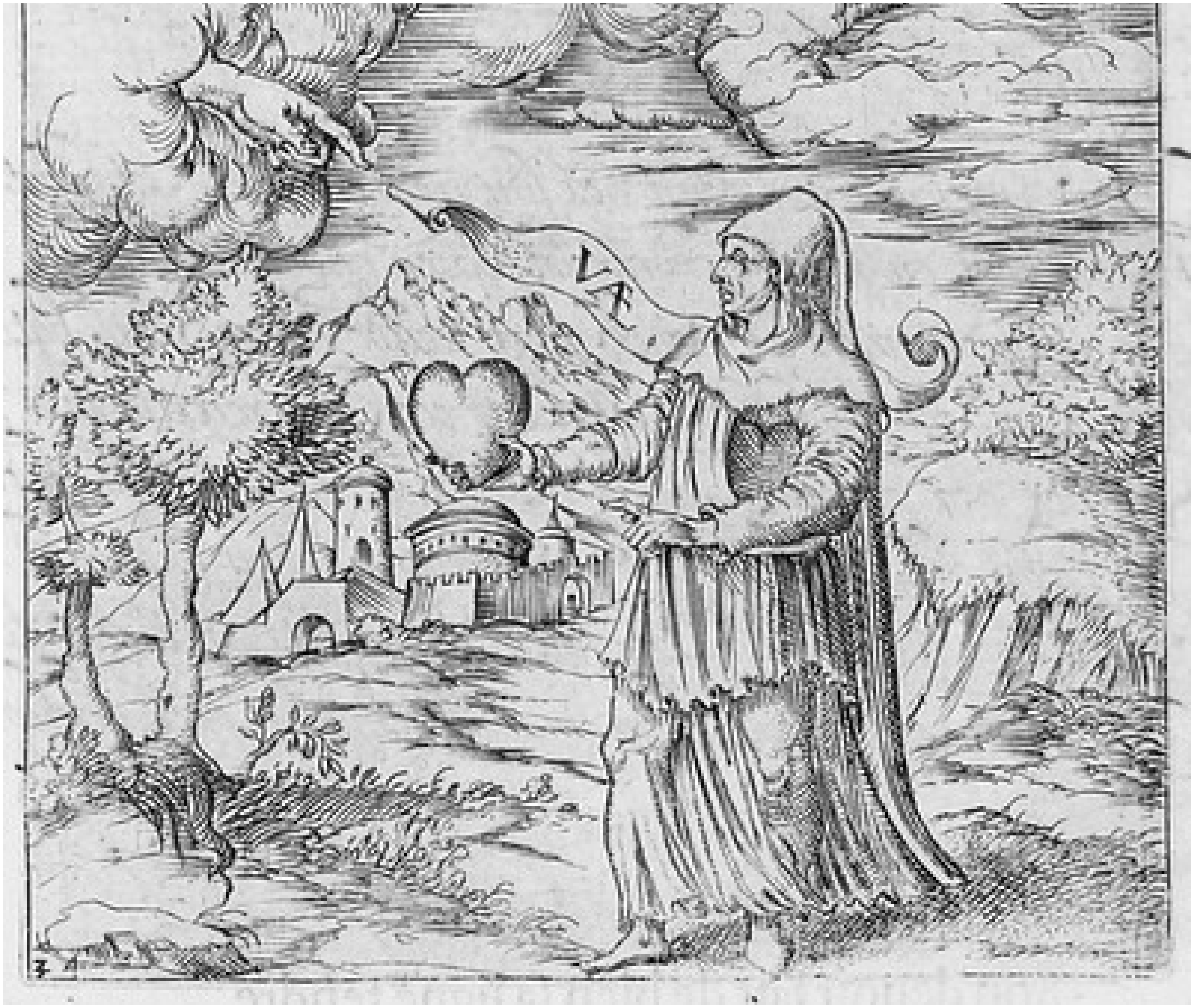
Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Hertz auffwerts Himmelan zeucht dich die Liebes Kette:
Dein Schöpffer liebet dich mit jhm lieb in die Wette
Geliebet muß es ſein doch nicht allhier auff Erden
Im Himmel iſt das Gut das uns ſol Ewig werden

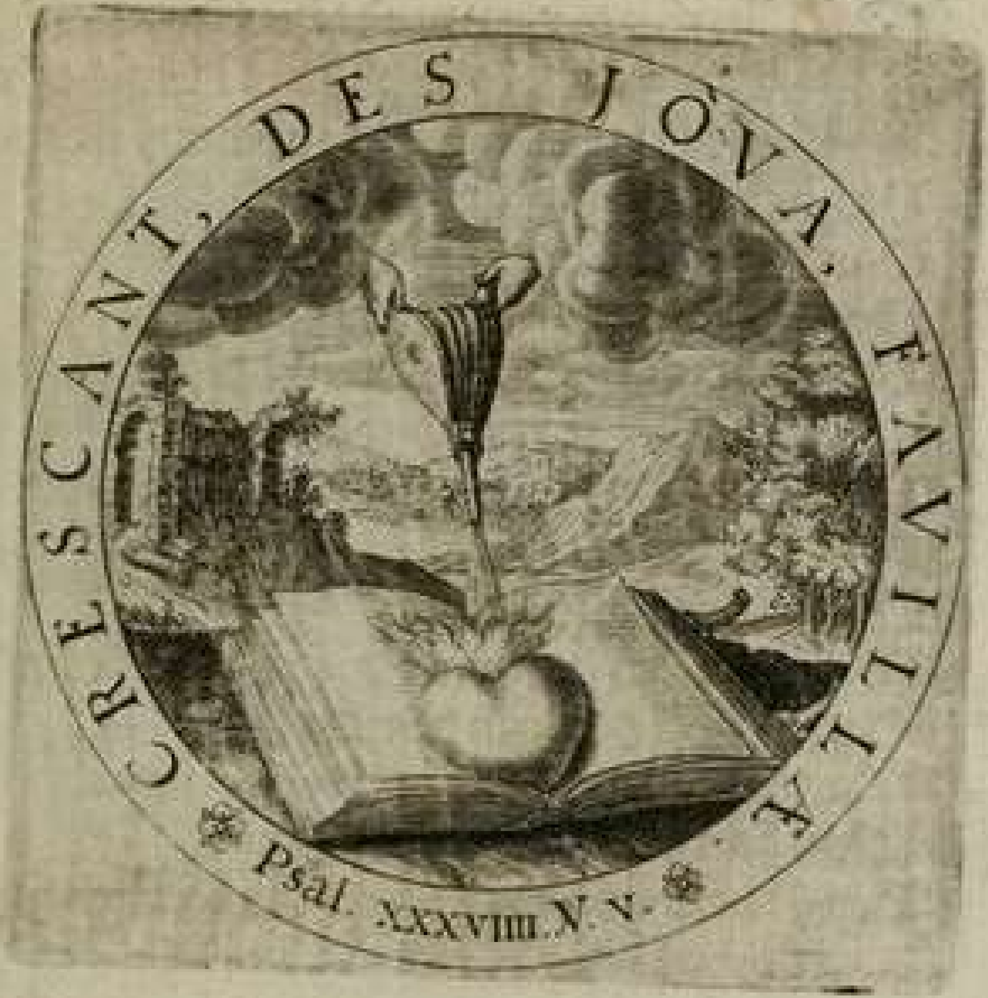
Herzog August Bibliothek Wolfenbüttel
Gray Scale
0 1 2 3 4



(/omeka/files/show/283)

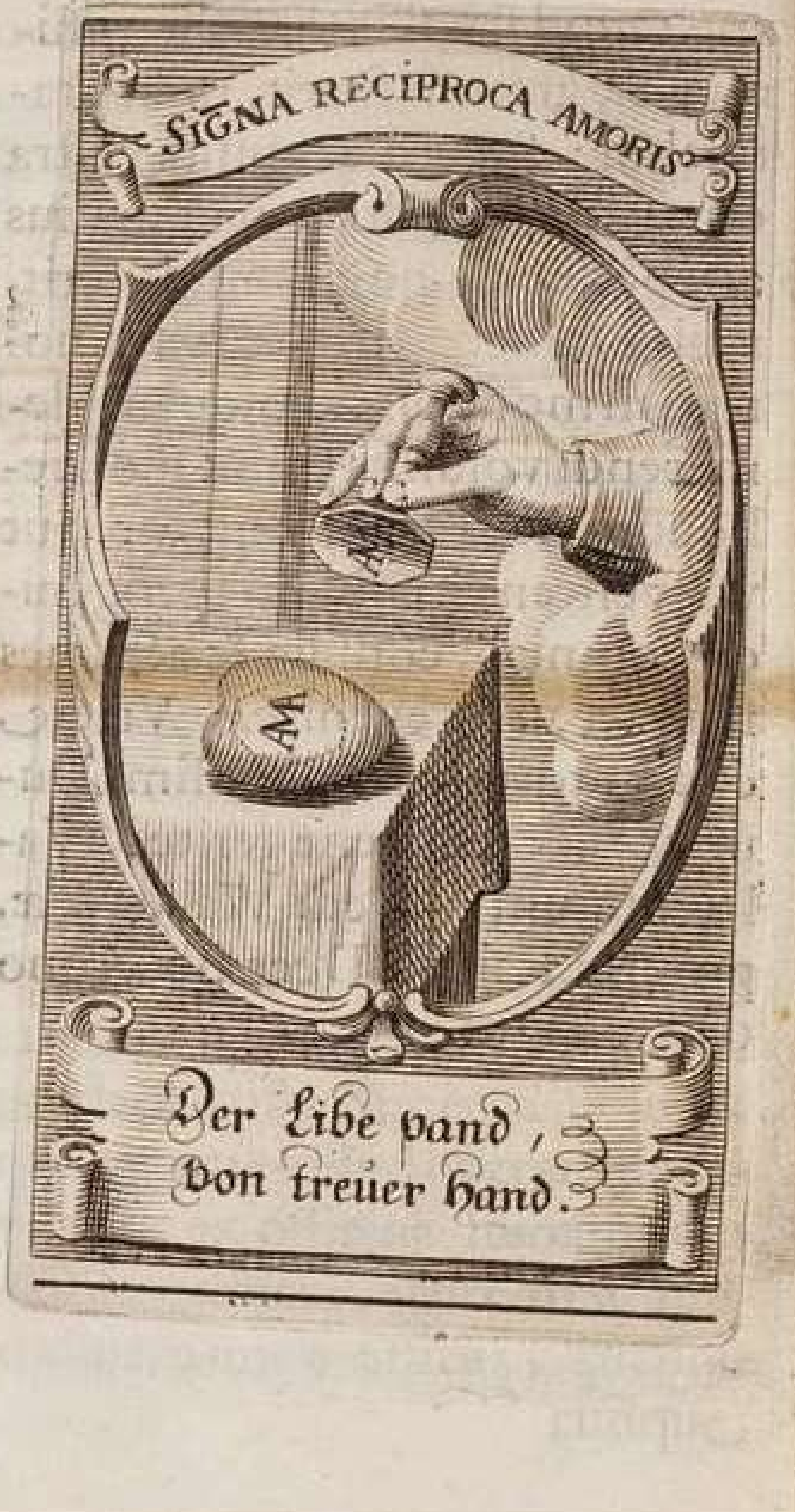
FERIA SECUNDA PASCHÆ,

EVANG. LUCÆ 24. ℣. 13.

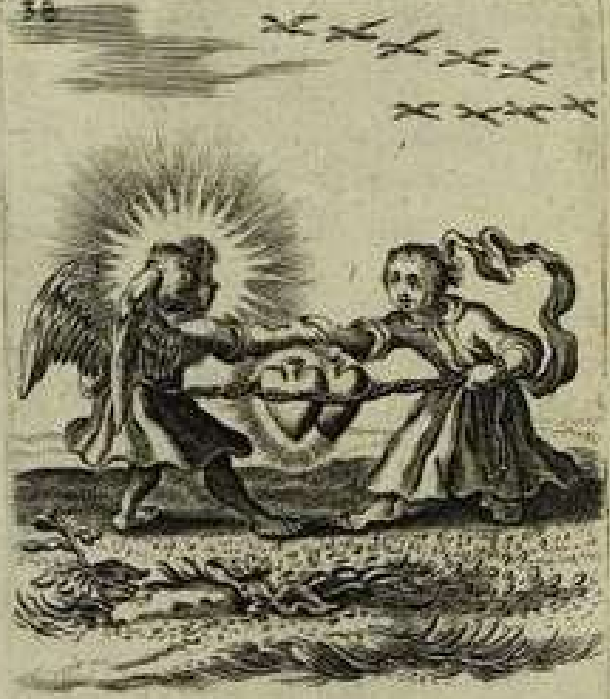

CRESCANT, DES, JOVA, FAVILLÆ.
Psal. XXXVIIII. N. V.

Lex necat, at tritum cor ſanat læta beantis
Vox Evangelii. pœnituiſſe juvat.
Peccaſti? Lacruma; veniam pete; corrige vitam:
Adcendent cordis cœlica flabra facem.

Von


SIGNA RECIPROCA AMORIS
Der Libe pand,
von treuer hand.

Herzog August Bibliothek Wolfenbüttel
Gray Scale
0 1 2 3 4



CORDIS VNIO.

Dabo eis COR unum. Ezech. 11.

Vnimes animę, concordia viuite CORDA
Vnus quîs velle; et nolle dat vnus amor.

Herzog August Bibliothek Wolfenbüttel

© HAB http://diglib.hab.de/drucke/li-3284/start.htm?image=00625
DFG

(/omeka/files/show/286)

Title

Heart (feminized?) as a generic symbol of the human soul

Description

Against the Catholic tradition of differentiating the hearts of Jesus and Maria with different attributes (crowns vs. swords), there is a clear tendency to present a neutral or even feminized (very rounded) hearts to represent the human soul as receiver or depending on God's will or love. It is implicitly a feminized image because it is not capable of action, only of reception, often opposed to a (male) hand. This tradition contradicts the use of the heart to represent courage.

Creator

Image 1: Müller, Heinrich (1631-1675)
Image 2: Montenay, Georgette de (1540-1581) and Visscher, Anna Roemer (c. 1583-1651)
Image 3: Mannich, Johann (1580-1637)
Image 4: Mechov, Wilhelm (1618-1678)
Image 5: Haeften, Benedictus van (1588-1648)

Source

Image 1:
Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=126&emblemid=E005475&bookid=oai:diglib.hab.de:ppn_642530106 (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=126&emblemid=E005475&bookid=oai:diglib.hab.de:ppn_642530106)

Image from the book *Göttliche Liebes-Flamme Oder Auffmunterung zur Liebe Gottes Durch Vorstellung dessen undendlichen Liebe gegen uns ("Divine love flame or encouragement to the love of God by imagining his infinite love for us")*, by Müller, Heinrich (1676), Franckfurt am Mayn: Wust, Balthasar Christoph The Elder. p. 15 (bibliographical quotes: VD17 23: 323796A)
Courtesy of Herzog August Bibliothek Wolfenbüttel:
http://diglib.hab.de/drucke/th-1851/start.htm?image=00015 (http://diglib.hab.de/drucke/th-1851/start.htm?image=00015)

Image 2:
Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=108&emblemid=av1615034&bookid=huygens.knaw.nl_3Aemitx_3Aav1615 (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=108&emblemid=av1615034&bookid=huygens.knaw.nl_3Aemitx_3Aav1615)

Image from the book *Cent emblemes chrestiens* by Montenay, Georgette de and Anna Roemer Visscher (1615, c.), xxxiiij, 34[b]. Published by Johann Lancelot.
https://emblems.hum.uu.nl/av1615034.html (https://emblems.hum.uu.nl/av1615034.html)

Archived in:
https://web.archive.org/web/20210516163738/https://emblems.hum.uu.nl/static/images/av1615/pictura/OB-9575-043.jpg (https://web.archive.org/web/20210516163738/https://emblems.hum.uu.nl/static/images/av1615/pictura/OB-9575-043.jpg)

Image 3:
Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=90&emblemid=E012202&bookid=sacraemblematalx00mann (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=90&emblemid=E012202&bookid=sacraemblematalx00mann)

Image from the book *Sacra emblemata LXXVIin quibus summa unius cuiusq[ue] evangelii rotunde adumbratur*, by Mannich, Johann (1625), Norimbergae: Ex officina typographica Joannis Friderici Sartorii. p. 12.
Courtesy of University of Illinois Board of Trustees
http://hdl.handle.net/10111/EmblemRegistry:E012202 (http://hdl.handle.net/10111/EmblemRegistry:E012202)

Image 4:
Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=72&emblemid=E011617&bookid=oai:diglib.hab.de:ppn_661579891 (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=72&emblemid=E011617&bookid=oai:diglib.hab.de:ppn_661579891)

Image from the book *Echo Mutuae Voluntatis sive De Amicitia Dialogus,* by Mechov, Wilhelm (1648), [Lüneburg]: Lamprechtus; Hamburgi: Typis Wernerianis. Printed by:Lamprecht, Martin and Werner, Heinrich. p. 24. (bibliographical quotes: VD17 23: 621517T)
Courtesy of Herzog August Bibliothek Wolfenbüttel:
http://diglib.hab.de/drucke/li-5987/start.htm?image=00024 (http://diglib.hab.de/drucke/li-5987/start.htm?image=00024)

Image 5:
Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=54&emblemid=E018350&bookid=oai:diglib.hab.de:ppn_561230757 (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=hand&tab=emblemdetail&eskip=54&emblemid=E018350&bookid=oai:diglib.hab.de:ppn_561230757)

Image from the book *Hertzen Schuel oder Des von Gott abgefüerten Herzens, widerbringung Zu Gott vnd vnderweisung*, by Haeften, Benedictus van (1664), Augspurg: Weh. Printed by: Alas, Johann and Ostermayr, Johann. p. 625 (Signatur: Li 3284)
Courtesy of Herzog August Bibliothek Wolfenbüttel:
http://diglib.hab.de/drucke/li-3284/start.htm?image=00625 (http://diglib.hab.de/drucke/li-3284/start.htm?image=00625)

Date

Image 1: 1676
Image 2: 1615, c.

Item Relations

This item has no relations.

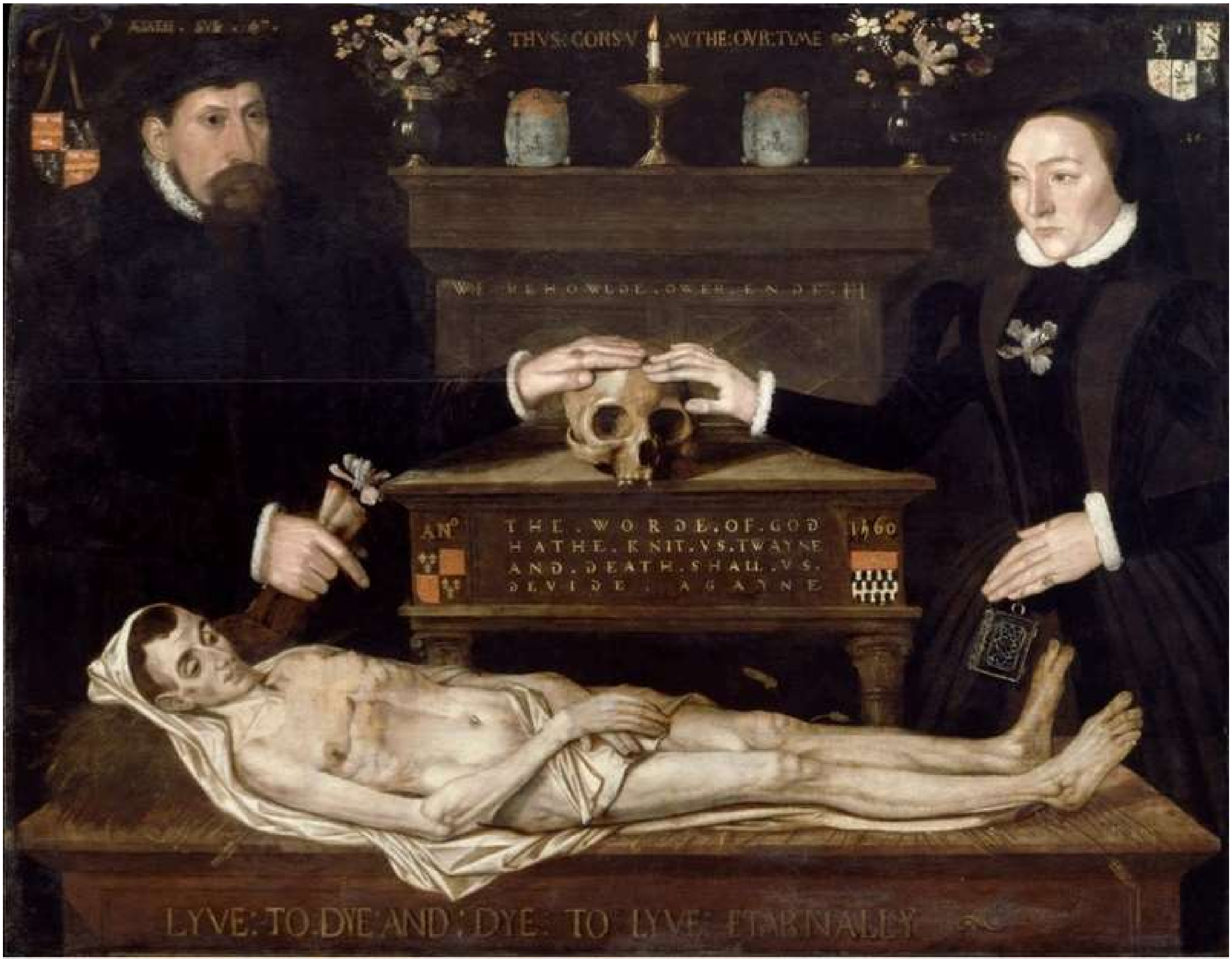
Citation

Image 1: Müller, Heinrich (1631-1675) Image 2: Montenay, Georgette de (1540-1581) and Visscher, Anna Roemer (c. 1583-1651) Image 3: Mannich, Johann (1580-1637) Image 4: Mechov, Wilhelm (1618-1678) Image 5: Haeften, Benedictus van (1588-1648), “Heart (feminized?) as a generic symbol of the human soul,” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/203.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

The Judde Memorial, by British School (1560, c.)


THVS: CONSVMYTHE: OVR: TYME
ANº
1560
THE. WORDE. OF. GOD
HATHE. KNIT. VS. TWAYNE
AND. DEATH. SHALL. VS.
DEVIDE. AGAYNE
LYVE: TO DYE AND: DYE TO LYVE: ETARNALLY

(/omeka/files/show/287)

Title

The Judde Memorial, by British School (1560, c.)

Description

This image represents a marriage between the men and the woman that appear placing their hands on a skull. Although the corpse that appears underneath the skull is that of a man, the skull is deprived of any gender traits.

The skull represents death in this image, and because of the placement of the skull and the couple, it can be seen that the image represents one death for both genders.

Creator

Archived in:
https://web.archive.org/web/20210326224110/https://www.dulwichpicturegallery.org.uk/explore-the-collection/351-400/the-judde-memorial/ (https://web.archive.org/web/20210326224110/https://www.dulwichpicturegallery.org.uk/explore-the-collection/351-400/the-judde-memorial/)

Accession number: DPG354

Date

1560, c.

Format

Oil on oak panel.
Dimensions: 80 × 102.2 cm

Item Relations

This item has no relations.

Tags

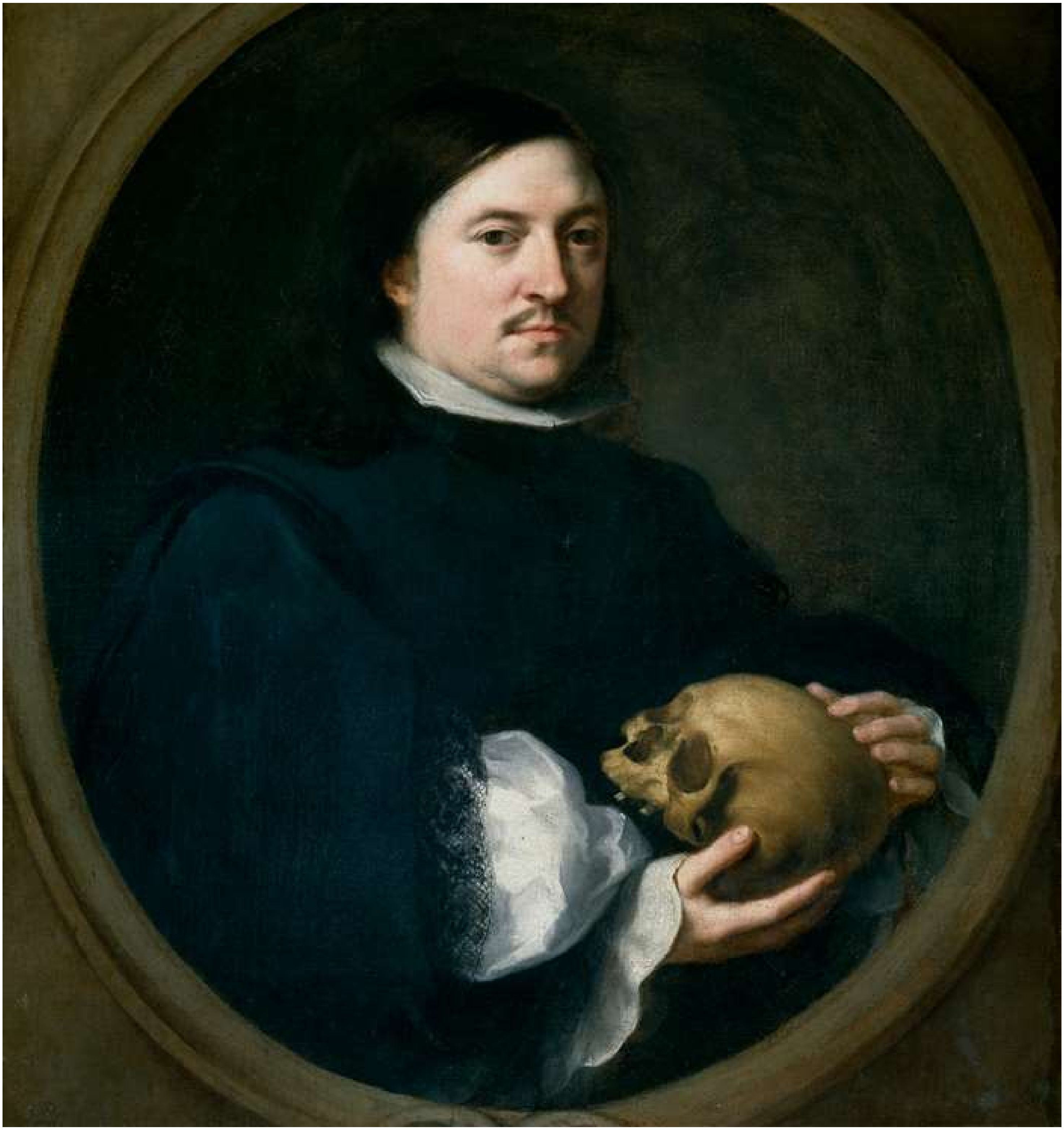
Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

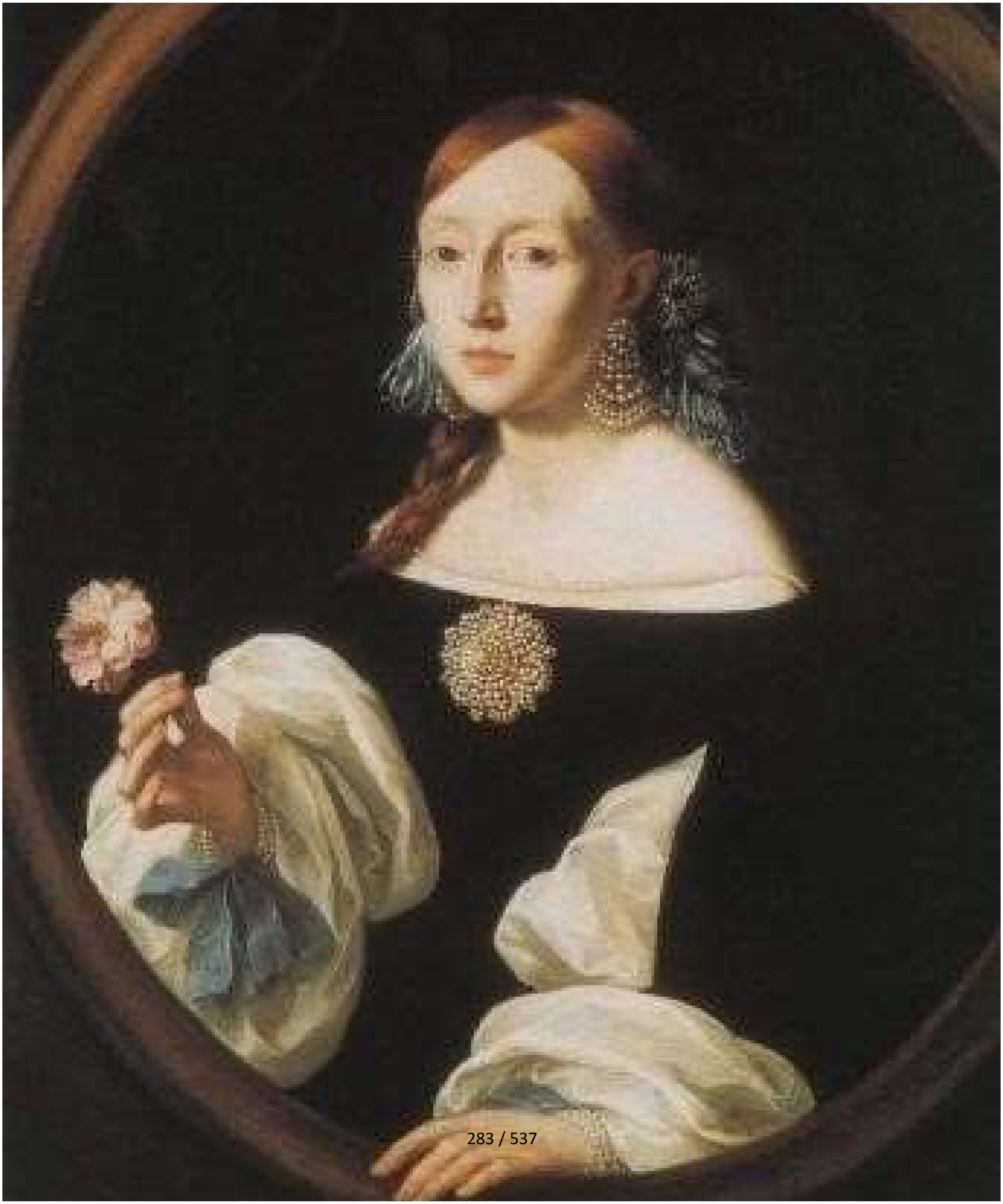
British School, “The Judde Memorial, by British School (1560, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/204.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



[(/omeka/files/show/288)](/omeka/files/show/288)



Description

These portraits represent Nicolás Omazur (image 1) and his wife Isabel del Malcampo (image 2), who commissioned these separate portraits from Murillo.

Gender perspective: The skull in his portrait (image 1) is represented with the flower his wife holds in the second image, with the same circular figure and position, and it is also echoed on the round metal brooch she wears.

Creator

Murillo, Bartolomé Esteban (1617-1682)

Source

Image 1:
Prado Museum, Madrid, Spain.
https://www.museodelprado.es/coleccion/obra-de-arte/nicolas-omazur/83b32eaf-4999-4ba3-811d-501fdcf6b3e7 (https://www.museodelprado.es/coleccion/obra-de-arte/nicolas-omazur/83b32eaf-4999-4ba3-811d-501fdcf6b3e7)

Archived in:
https://web.archive.org/web/20210228164904/https://www.museodelprado.es/coleccion/obra-de-arte/nicolas-omazur/83b32eaf-4999-4ba3-811d-501fdcf6b3e7 (https://web.archive.org/web/20210228164904/https://www.museodelprado.es/coleccion/obra-de-arte/nicolas-omazur/83b32eaf-4999-4ba3-811d-501fdcf6b3e7)

Inventory number: P003060

Wikimedia
https://commons.wikimedia.org/wiki/File:Retrato_de_Nicol%C3%A1s_Omazur.jpg (https://commons.wikimedia.org/wiki/File:Retrato_de_Nicol%C3%A1s_Omazur.jpg)

Archived in:
https://web.archive.org/web/20210523212435/https://commons.wikimedia.org/wiki/File:Retrato_de_Nicol%C3%A1s_Omazur.jpg (https://web.archive.org/web/20210523212435/https://commons.wikimedia.org/wiki/File:Retrato_de_Nicol%C3%A1s_Omazur.jpg)

Image 2:
Pollok House, Glasgow, Scotland

Found in Wikipedia:
https://es.wikipedia.org/wiki/Archivo:Isabel-Malcampo.jpg (https://es.wikipedia.org/wiki/Archivo:Isabel-Malcampo.jpg)

Archived in:
https://web.archive.org/web/20210523212224/https://es.wikipedia.org/wiki/Archivo:Isabel-Malcampo.jpg (https://web.archive.org/web/20210523212224/https://es.wikipedia.org/wiki/Archivo:Isabel-Malcampo.jpg)

Date

Image 1: 1672
Image 2: 1674

Format

Image 1:
Oil on canvas.
Dimensions: 83 × 73 cm

Image 2:
Unknown

Item Relations

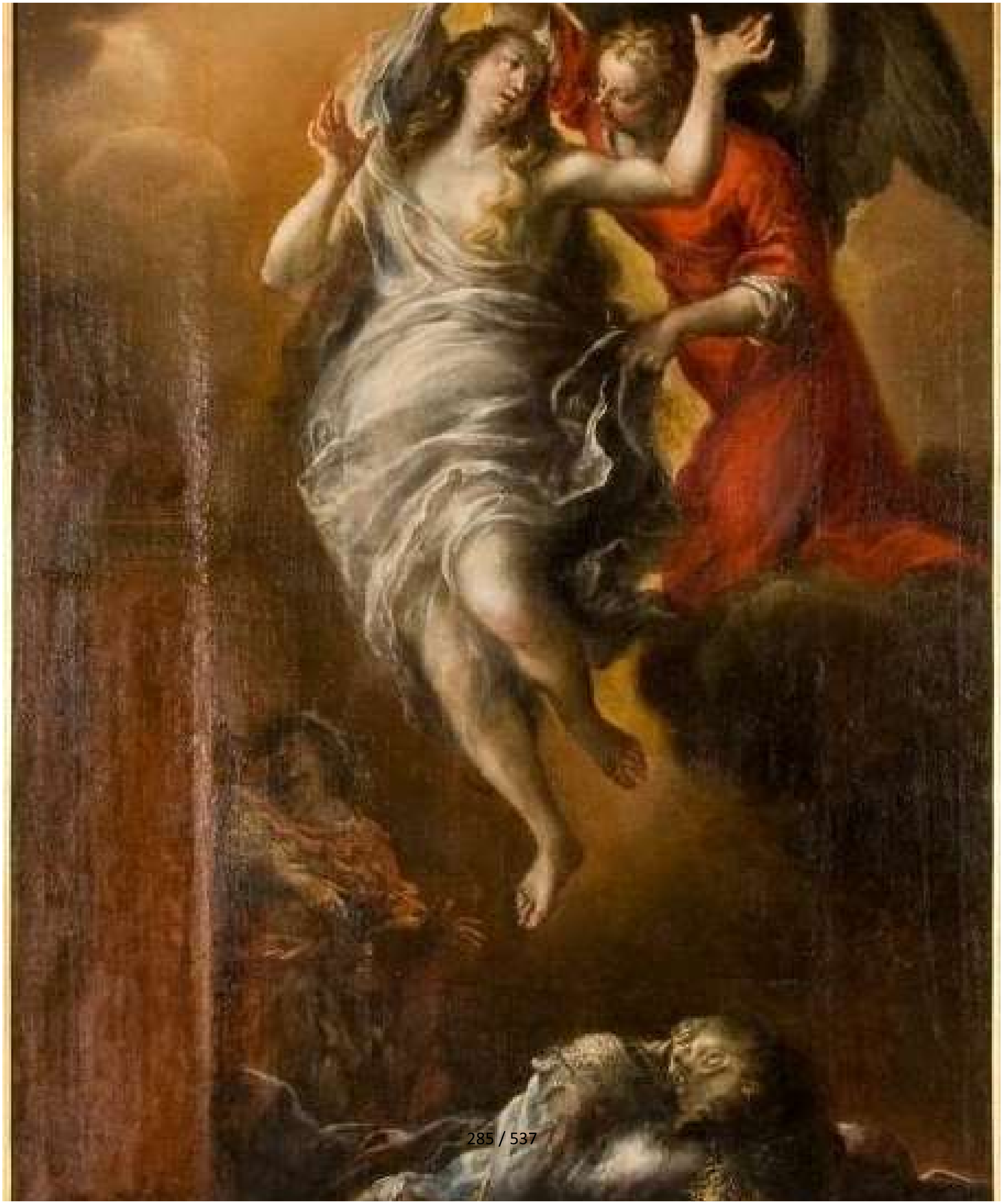
This item has no relations.

Citation

Murillo, Bartolomé Esteban (1617-1682), "Portrait of Nicolás Omazur and Isabel del Malcampo, by Murillo," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/205.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Allegory of the death of the Christian knight, by Camilo (1651, c.)

Description

The image depicts the corpse of a male knight lying on the ground, with clothes. Above this, a female figure with long blonde hair levitates while an angel holds the cloth that covers her body. The female figure represents the soul of the male knight, and thus the picture depicts a male soul as a clearly sexed female figure.

Creator

Camilo, Francisco (1635-1673)

Source

Museum Cerralbo, Madrid, Spain
Found on www.ceres.mcu.es:
http://ceres.mcu.es/pages/Viewer?accion=4&AMuseo=MCM&Ninv=04578 (http://ceres.mcu.es/pages/Viewer?accion=4&AMuseo=MCM&Ninv=04578)

Archived in:
https://web.archive.org/web/20210526153002/http://ceres.mcu.es/pages/Viewer?accion=4&AMuseo=MCM&Ninv=04578 (https://web.archive.org/web/20210526153002/http://ceres.mcu.es/pages/Viewer?accion=4&AMuseo=MCM&Ninv=04578)

Accession number: 04578

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Francisco_camilo-alegoria.JPG (https://commons.wikimedia.org/wiki/File:Francisco_camilo-alegoria.JPG)

Archived in:
https://web.archive.org/web/20210526153500/https://commons.wikimedia.org/wiki/File:Francisco_camilo-alegoria.JPG
(https://web.archive.org/web/20210526153500/https://commons.wikimedia.org/wiki/File:Francisco_camilo-alegoria.JPG)

Date

1651, c.

Format

Oil on canvas.
Dimensions: 115 × 90 cm

Item Relations

This item has no relations.

Citation

Camilo, Francisco (1635-1673), “Allegory of the death of the Christian knight, by Camilo (1651, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/206.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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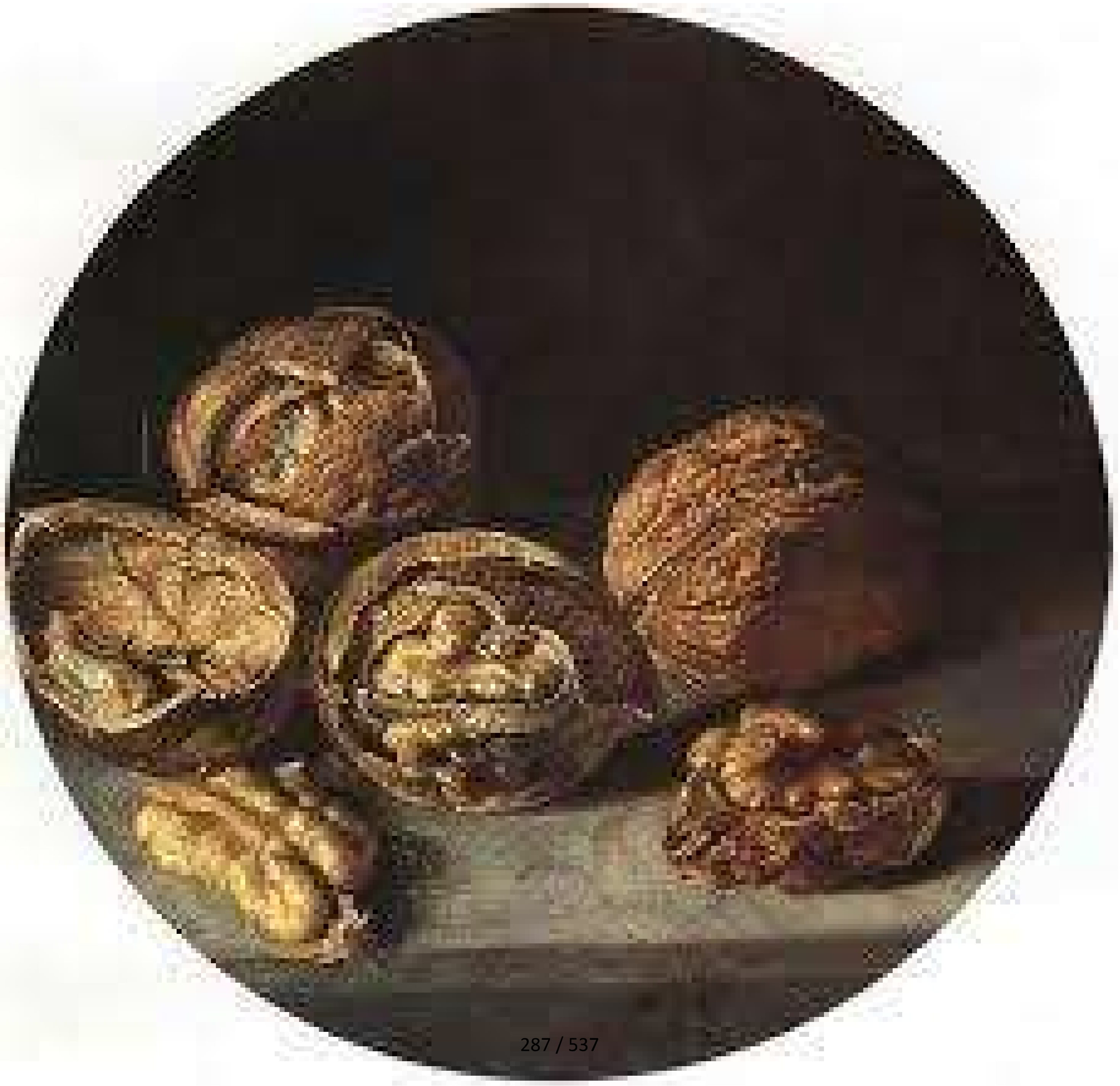
Still life with walnuts, by Pereda (1634)



(/omeka/files/show/291)

Creator

Pereda, Antonio de (1611-1678)

Source

Private collection.
Found in "Pinturas diversas" web blog by Mercedes Tamara
https://pinturasdiversas-demeza.blogspot.com/2015/07/bodegon-con-nueces-antonio-de-pereda.html (https://pinturasdiversas-demeza.blogspot.com/2015/07/bodegon-con-nueces-antonio-de-pereda.html)

Archived in:
https://web.archive.org/web/20210526155100/https://pinturasdiversas-demeza.blogspot.com/2015/07/bodegon-con-nueces-antonio-de-pereda.html (https://web.archive.org/web/20210526155100/https://pinturasdiversas-demeza.blogspot.com/2015/07/bodegon-con-nueces-antonio-de-pereda.html)

Date

1634

Format

Oil on canvas.
Dimensions: 20,7 cm (diameter)

Item Relations

This item has no relations.

Citation

Pereda, Antonio de (1611-1678), “Still life with walnuts, by Pereda (1634),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/207.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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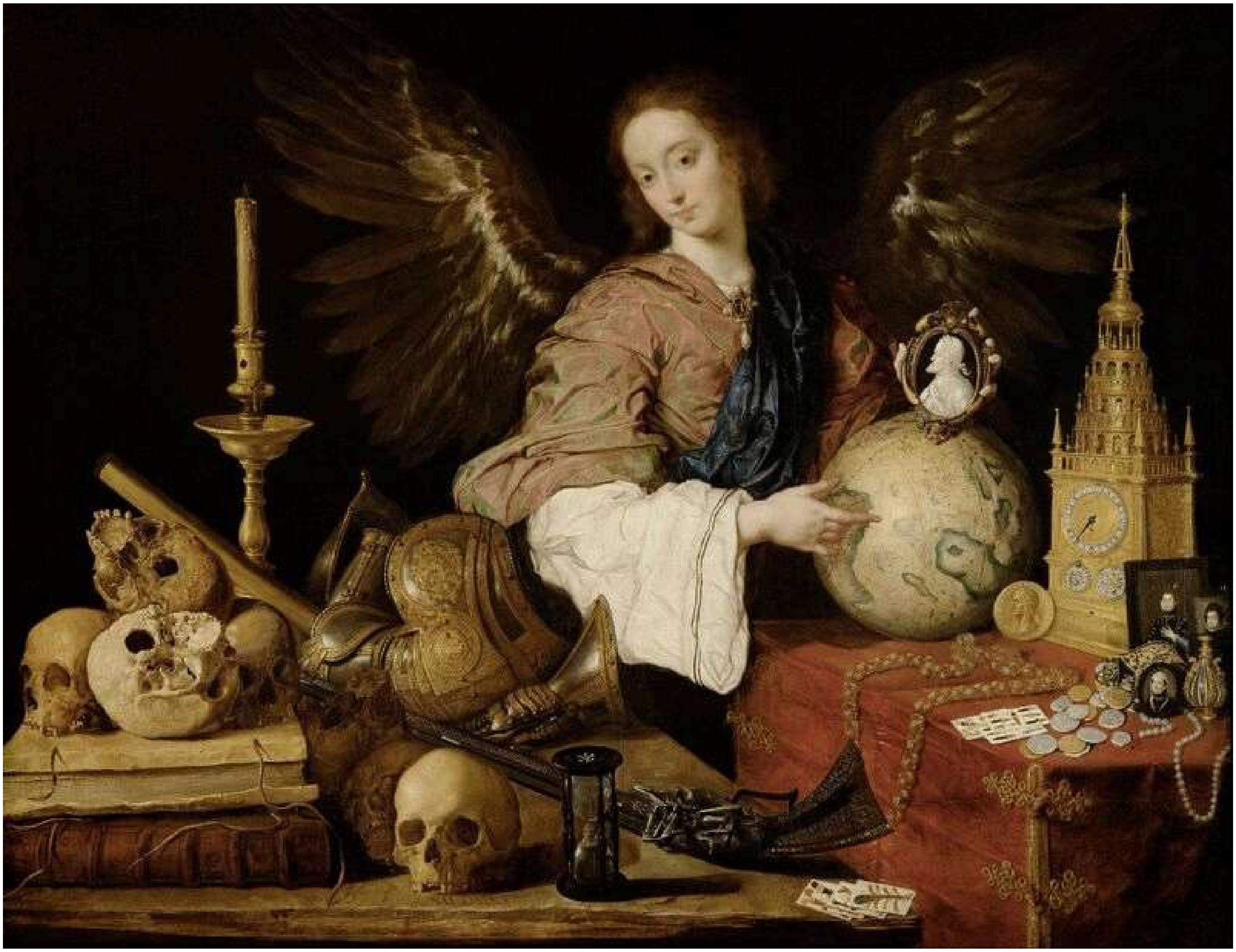
in Early Modernity

[(http://localhost/omeka)](http://localhost/omeka)

Go to...

Allegory of Vanity, by Pereda (1634, c.)



(/omeka/files/show/292)

Title

Allegory of Vanity, by Pereda (1634, c.)

Description

The painting depicts a female angel holding a globe and a portrait in front of two tables filled with objects. On the left, there are seven skulls piled up near a rifle, armor, candle and hourglass. On the right there is a gold and ornate clock, pearls and coins and the portrait of three women.

Gender perspective: Although all attributes are typically masculine, such as the weapon and armor, the portraits of the three ladies on the right occupy a mirror position of the skulls on the left. The placement of the skulls with the foramen or hole open upwards feminizes them.

Creator

Archived in:
https://web.archive.org/web/20190321023839/http://www.khm.at/objektdb/detail/1449 (https://web.archive.org/web/20190321023839/http://www.khm.at/objektdb/detail/1449)

Accession number: Picture gallery, 771

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Antonio_de_Pereda_-_Allegory_of_Vanity_-_Google_Art_Project.jpg (https://commons.wikimedia.org/wiki/File:Antonio_de_Pereda_-_Allegory_of_Vanity_-_Google_Art_Project.jpg)

Archived in:
https://web.archive.org/web/20190615133401/https://commons.wikimedia.org/wiki/File:Antonio_de_Pereda_-_Allegory_of_Vanity_-_Google_Art_Project.jpg (https://web.archive.org/web/20190615133401/https://commons.wikimedia.org/wiki/File:Antonio_de_Pereda_-_Allegory_of_Vanity_-_Google_Art_Project.jpg)

Date

1634, c.

Format

Oil on canvas.
Dimensions: 139.5 × 174 cm

Item Relations

This item has no relations.

Citation

Pereda, Antonio de (1611-1678), “Allegory of Vanity, by Pereda (1634, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/208.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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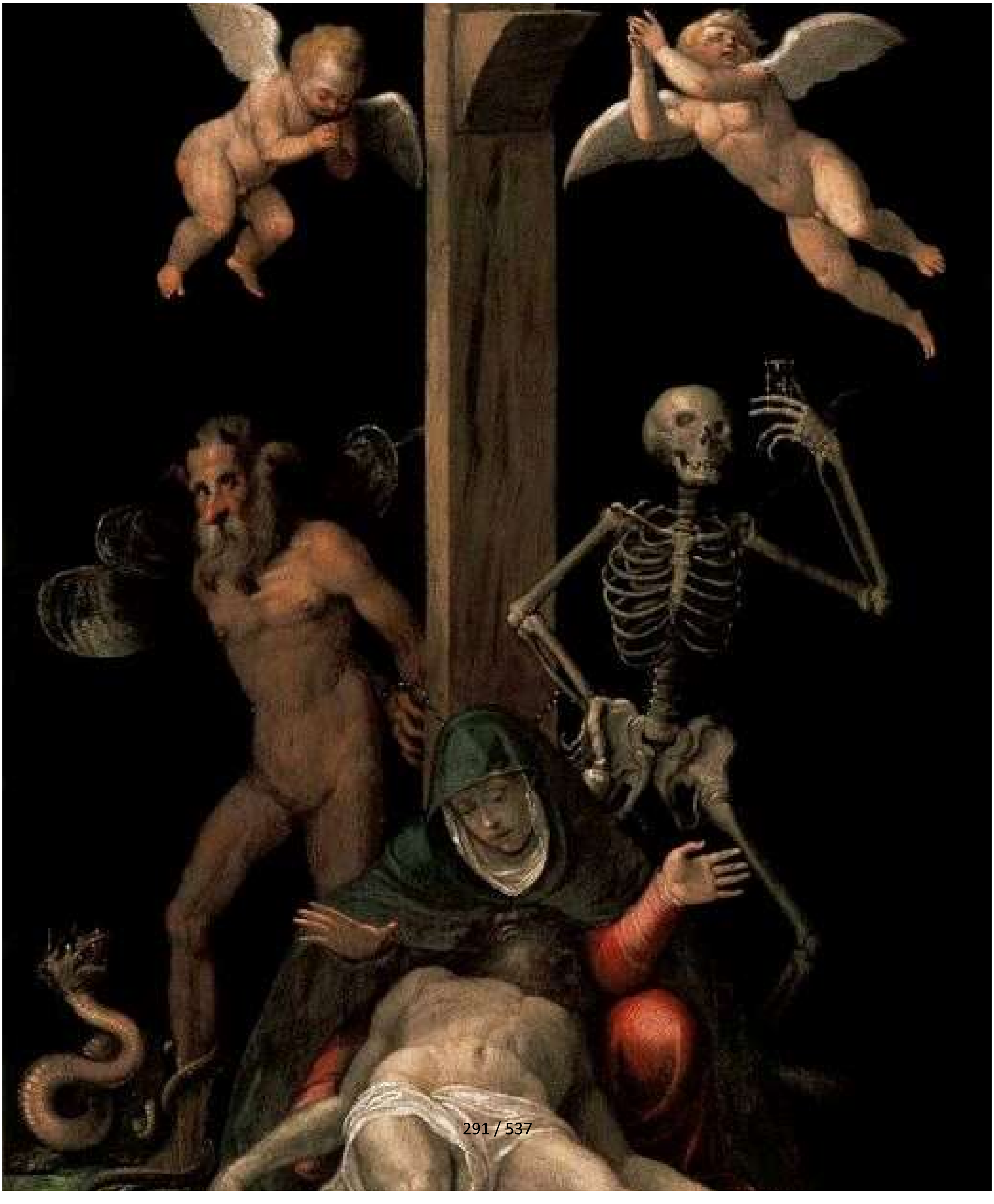


[(/omeka/files/show/293)](/omeka/files/show/293)

Title

Allegory of the Redemption, by Ligozzi (1587, c.)

Description

The image represents Jesus after being crucified in the arms of the virgin Mary. Behind the scene the cross appears and chained to the cross, on the right there is a skeleton with wings and an hour glass, and on the left there is a man with wings and a serpent around his leg. Two cherubs appear on top.

Gender perspective: The skeleton's hips are wide, noticeably female, even if the tradition is to represent Adam's skull under the cross.

Creator

Ligozzi, Jacopo (1547-1627)

Source

Prado Museum, Madrid, Spain.
https://www.museodelprado.es/en/the-collection/art-work/allegory-of-the-redemption/6b900459-650c-4728-ae91-6156e456825f?searchMeta=allegory%20of%20the%20redemption (https://www.museodelprado.es/en/the-collection/art-work/allegory-of-the-redemption/6b900459-650c-4728-ae91-6156e456825f?searchMeta=allegory%20of%20the%20redemption)

Archived in:
https://web.archive.org/web/20220105211555/https://www.museodelprado.es/en/the-collection/art-work/allegory-of-the-redemption/6b900459-650c-4728-ae91-6156e456825f?searchMeta=allegory+of+the+redemption (https://web.archive.org/web/20220105211555/https://www.museodelprado.es/en/the-collection/art-work/allegory-of-the-redemption/6b900459-650c-4728-ae91-6156e456825f?searchMeta=allegory+of+the+redemption)

Inventory number: P008258

Date

1587, c.

Format

Oil on panel.
Dimensions: 48.2 × 31.7 cm

Item Relations

This item has no relations.

Citation

Ligozzi, Jacopo (1547-1627), "Allegory of the Redemption, by Ligozzi (1587, c.)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/209.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Description

"Bead from a chaplet or rosary; carved ivory with traces of red and black paint. Formed of four half-length figures placed back to back. One represents a young man in the costume of the time with cap turned up and jewelled and a fur-collared jacket over a pleated shirt; underneath a scroll is incised with the words 'AMOR M(un)DI' (Love of the World), the letters colored alternately black and red. At his back is the same person dying, his figure emaciated, with ribcage visible beneath the skin and an open mouth as if gasping for breath; on a fillet the words 'VADO MORI' (I am going to die). The third figure appears to be a devil, or imp with bulging eyes and lolling tongue, the stomach filled with a hideous head. This figure has locked arms with the dying figure as if to pull him away; underneath on a scroll is 'SEQUERE ME' (Follow me). The fourth is a skeleton (Death) holding an hourglass in his right and reaching across to grab the chest of the figure with his left hand; underneath is 'EGO SUM' (I am). A snail and snakes crawl over the skull. The pendant is pierced vertically for suspension." (Description from the Victoria and Albert Museum Collection, London, UK,
http://collections.vam.ac.uk/item/O92557/memento-mori-pendents-rosary-bead/ (http://collections.vam.ac.uk/item/O92557/memento-mori-pendents-rosary-bead/))

Creator

Unknown

Source

Victoria and Albert Museum Collection, London, UK.
http://collections.vam.ac.uk/item/O92557/memento-mori-pendents-rosary-bead/ (http://collections.vam.ac.uk/item/O92557/memento-mori-pendents-rosary-bead/)

Museum number: 2149-1855

Also found in Artnet News webpage (point 2):
https://news.artnet.com/art-world/guide-memento-mori-art-historians-1076897 (https://news.artnet.com/art-world/guide-memento-mori-art-historians-1076897)

Archived in:
https://web.archive.org/web/20200606020248/https://news.artnet.com/art-world/guide-memento-mori-art-historians-1076897 (https://web.archive.org/web/20200606020248/https://news.artnet.com/art-world/guide-memento-mori-art-historians-1076897)

Date

1520, c.

Format

Carved elephant ivory with traces of red and black paint.
Dimensions: 5 × 3.7 × 3.4 cm

Item Relations

Item: Back to back with Death, by several authors (1500, c.) (/omeka/items/show/217) Is related to This Item

Tags

Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

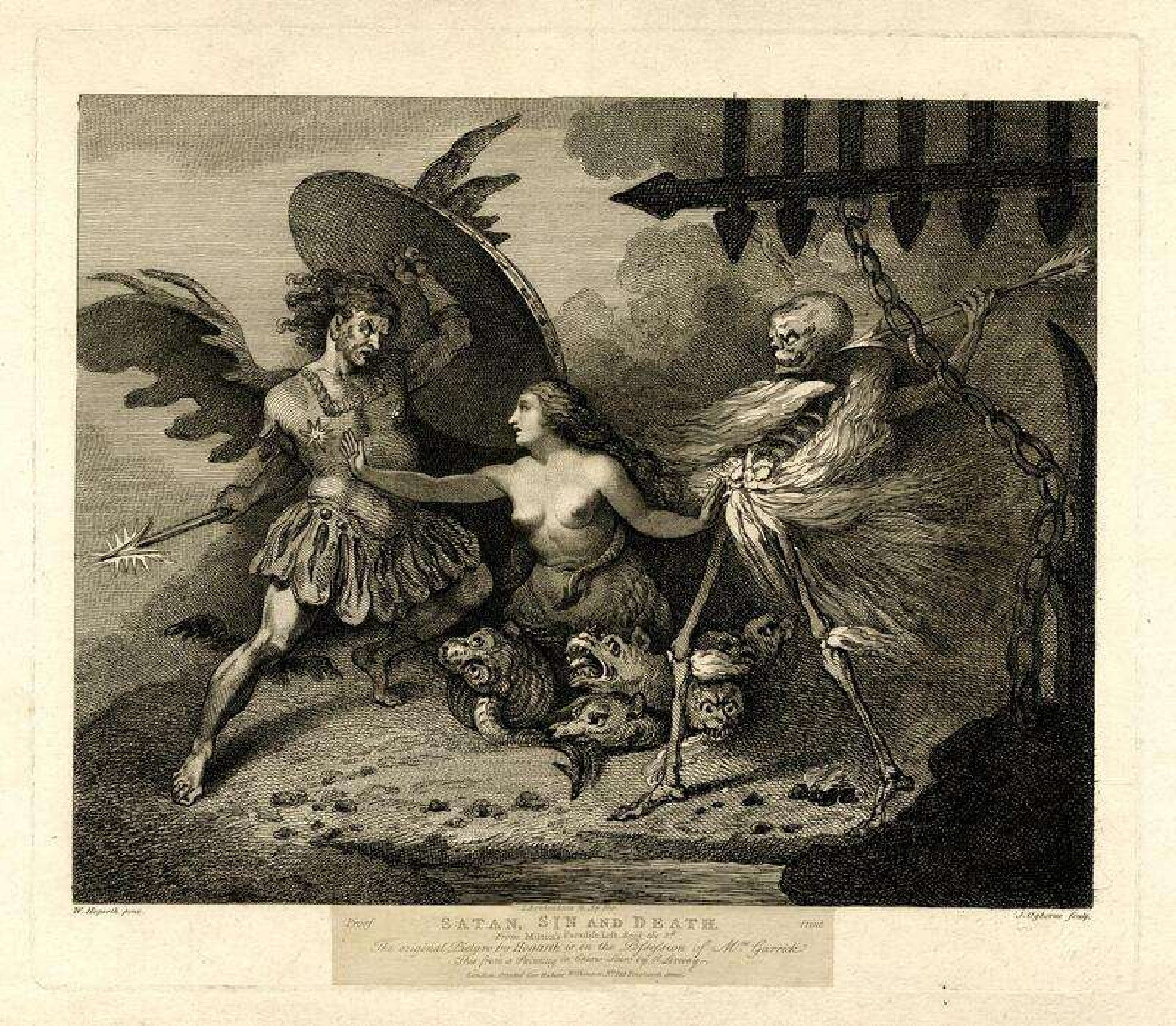
Citation

Unknown, “Memento Mori Rosary bead, by Unknown (1520, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/21.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Satan Sin & Death, by Ogborne and Rowlandson (1792)


W. Hogarth pinx
Proof
SATAN, SIN AND DEATH
Print
From Milton's Paradise Lost Book the 2d
The original Picture by Hogarth is in the Possession of Mrs Garrick
J. Ogborne sculp

(/omeka/files/show/294)

Title

Satan Sin & Death, by Ogborne and Rowlandson (1792)

Description

Source

The British Museum, London, UK
https://www.britishmuseum.org/collection/object/P_1858-0417-477 (https://www.britishmuseum.org/collection/object/P_1858-0417-477)

Archived in:
https://web.archive.org/web/20220205014813/https://www.britishmuseum.org/collection/object/P_1858-0417-477 (https://web.archive.org/web/20220205014813/https://www.britishmuseum.org/collection/object/P_1858-0417-477)

© The Trustees of The British Museum
Asset number: 1613600444
Museum number: 1858,0417.477

Date

1792

Format

Etching.
Dimensions: 32.7 × 37.8 cm

Item Relations

This item has no relations.

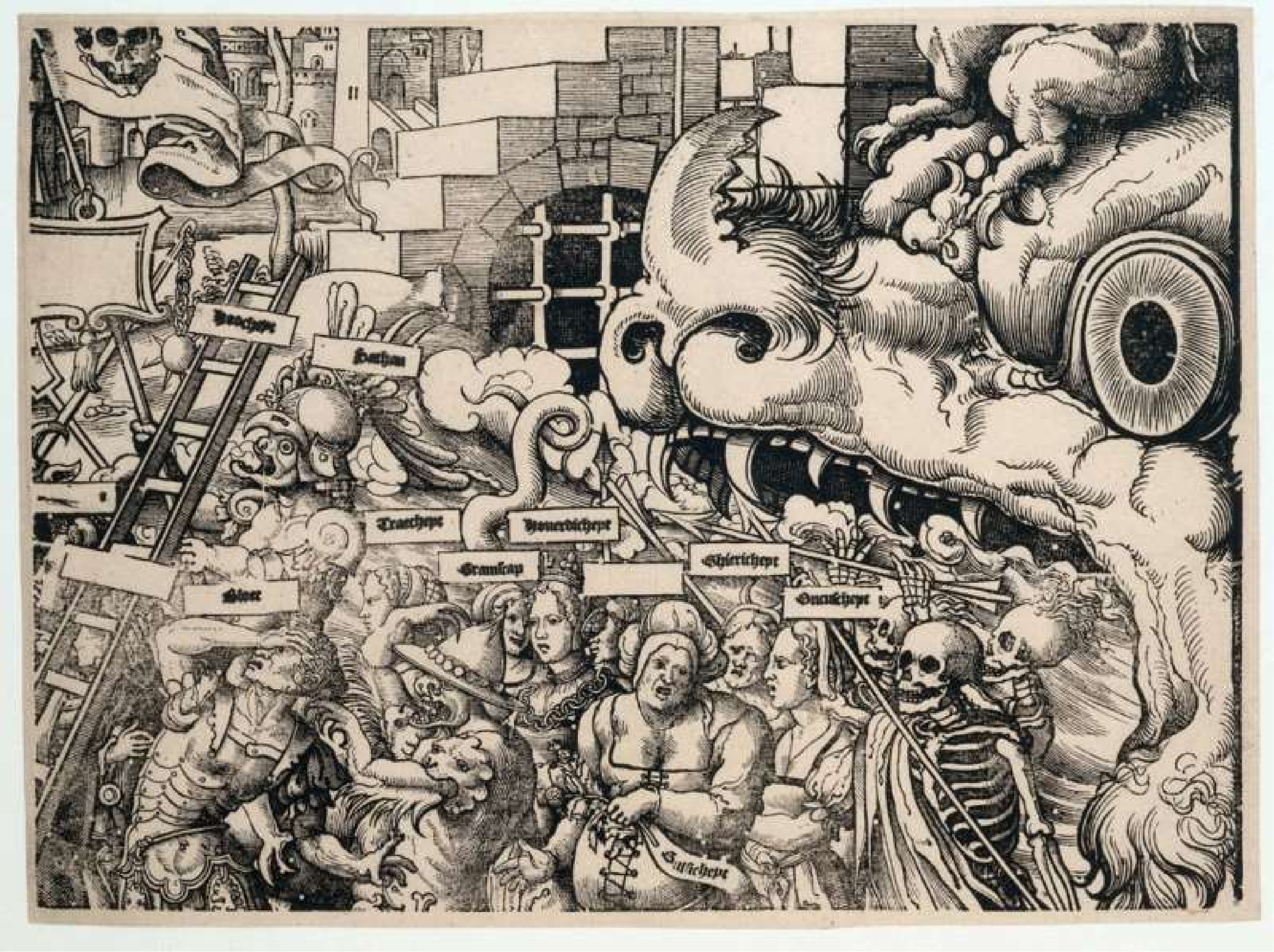
Citation

Ogborne, John (1755-1837) Rowlandson, Thomas (1757-1827) After Hogarth, William (1697-1764), “Satan Sin & Death, by Ogborne and Rowlandson (1792),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/210.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

The battle between good and evil, by Anthonisz (1509, c.)



[(/omeka/files/show/296)](/omeka/files/show/296)

Title

The battle between good and evil, by Anthonisz (1509, c.)

Description

Original title: De strijd tussen goed en kwaad ("The battle between good and evil").

The engraving portrays an allegorical representation of evil. On the right, a monster with its mouth open from which personifications of vices appears. Next to the monster three skelletons, representing death. The vices are represented as female figures and death as the traditional skeletons. Two of the three skeletons have hair, which may be references to female skeletons.

Creator

Anthonisz, Cornelis (attributed to)

https://web.archive.org/web/20191126224109/https://www.rijksmuseum.nl/nl/collectie/RP-P-BI-128 (https://web.archive.org/web/20191126224109/https://www.rijksmuseum.nl/nl/collectie/RP-P-BI-128)

Object Number: RP-P-BI-128

Date

1509, c.

Format

Engraving.
Dimensions: 28.2 × 38 cm

Item Relations

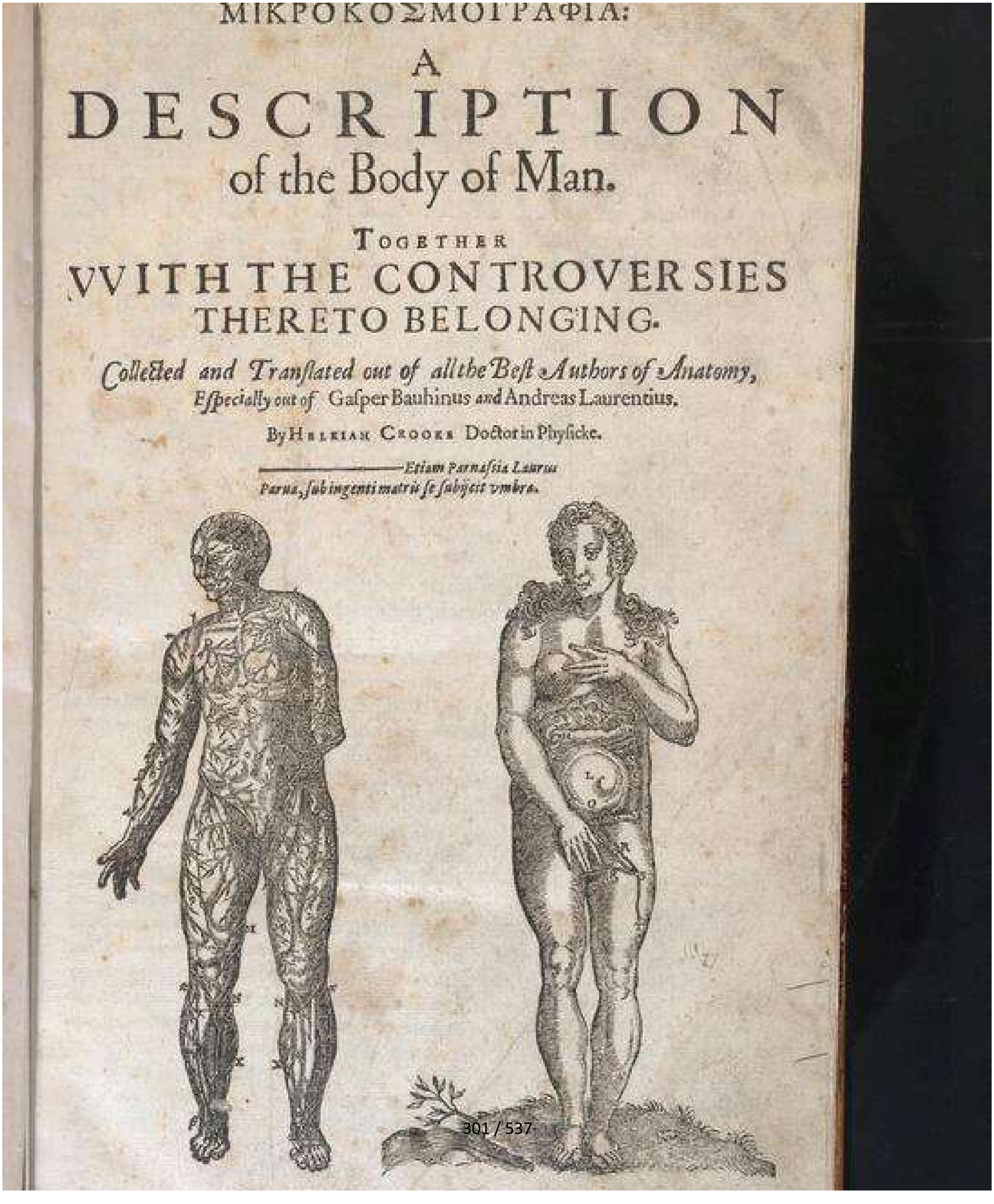
This item has no relations.

Citation

Anthonisz, Cornelis (attributed to), “The battle between good and evil, by Anthonisz (1509, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/211.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



ΜΙΚΡΟΚΟΣΜΟΓΡΑΦΙΑ:

A DESCRIPTION of the Body of Man.

TOGETHER WITH THE CONTROVERSIES THERETO BELONGING.

Collected and Tranſlated out of all the Beſt Authors of Anatomy,
Eſpecially out of Gaſper Bauhinus *and* Andreas Laurentius.

By Helkiah Crooke Doctor in Phyſicke.

———————*Etiam Parnaſsia Laurus*
Parua, ſub ingenti matris ſe ſubjicit vmbra.

[(/omeka/files/show/297)](/omeka/files/show/297)

Title

Male and female bodies on the cover of Mikrokosmographia, by Anonymous (1615)

Description

Engraving of male and female bodies that appear on the cover of *Mikrokosmographia: A description of the body of man: Together with the controversies thereto belonging*, by Helkiah Crooke (1615), printed in London by William Iaggard dwelling in the Barbican, and are there to be sold.

Both the male and female figures appear alive. The woman's body is used to show the reproductive organs and the man's the veins. The image echoes Adam and Eve. Exhibitionism of the man and modesty of the woman in the position of their hands.

Creator

Anonymous (Unknown)

Source

Schoenberg Center for Electronic Text & Image (SCETI), The University of Pennsylvania Library, Philadelphia, the US:
http://sceti.library.upenn.edu/sceti/printedbooksNew/index.cfm?TextID=crooke&PagePosition=3 (http://sceti.library.upenn.edu/sceti/printedbooksNew/index.cfm?TextID=crooke&PagePosition=3)

Also found in Wikipedia:
https://en.wikipedia.org/wiki/File:Microcosmographia,_Crooke,_1615_-_0003.jpg (https://en.wikipedia.org/wiki/File:Microcosmographia,_Crooke,_1615_-_0003.jpg)

Archived in:
https://web.archive.org/web/20171004154003/https://en.wikipedia.org/wiki/File:Microcosmographia,_Crooke,_1615_-_0003.jpg
(https://web.archive.org/web/20171004154003/https://en.wikipedia.org/wiki/File:Microcosmographia,_Crooke,_1615_-_0003.jpg)

Date

1615

Format

Engraving.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Anonymous (Unknown), “Male and female bodies on the cover of Mikrokosmographia, by Anonymous (1615),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/212.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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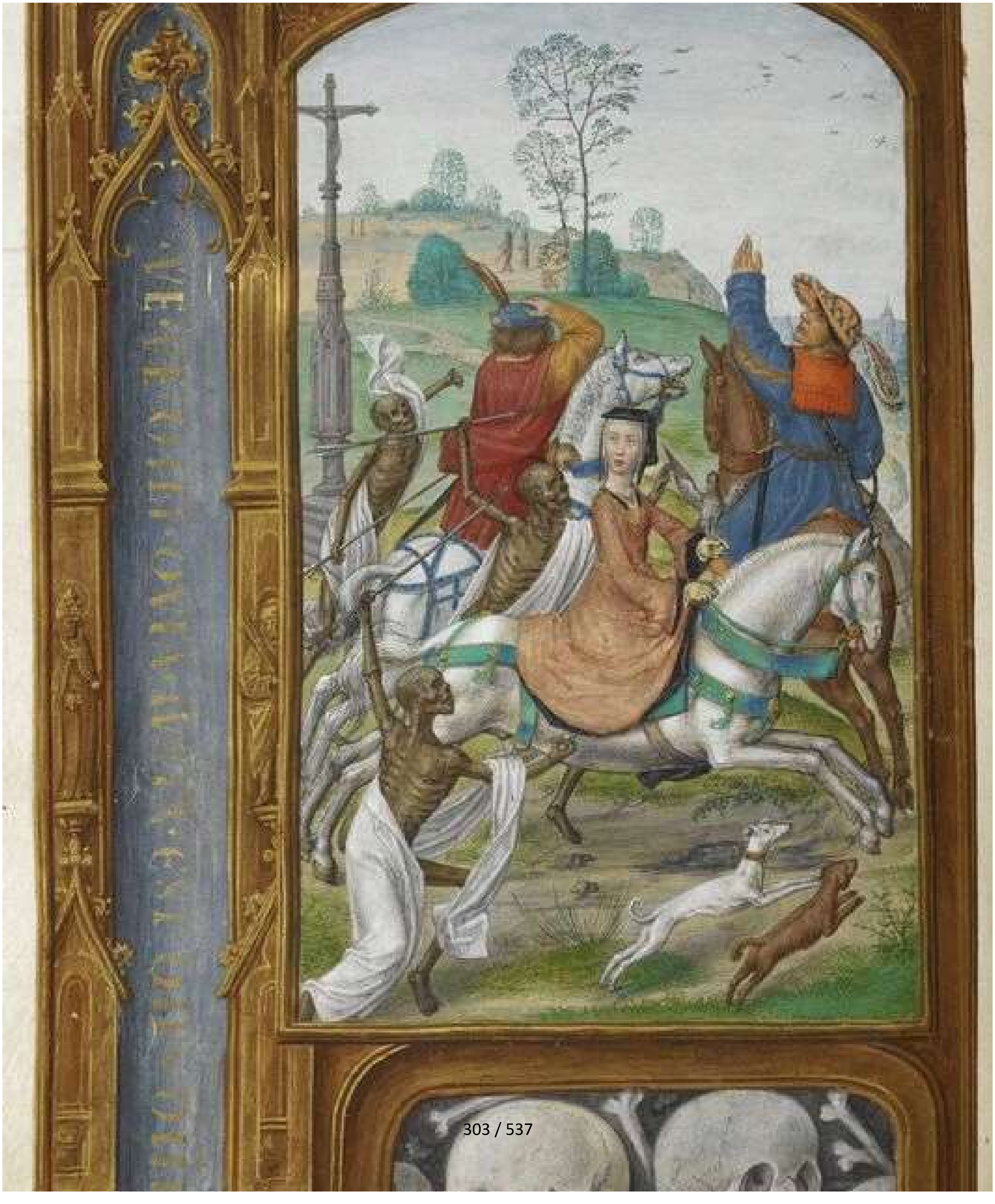

(/omeka/files/show/298)

Title

The Three Living and the Three Dead, by Anonymous (1500, c.)

Description

Detail of a miniature of the Three Living and the Three Dead at the beginning of the Office of the Dead, from the Hours of Joanna I of Castile, southern Netherlands (Ghent?), c. 1500, Add MS 35313, f. 158v.

This miniature may be a copy of a similar scene in a Book of Hours that belonged to Mary of Burgundy, who was the mother-in-law of Joanna I of Castile (see: The Three Living and the Three Dead, by Anonymous (1480, c.) (http://deathandgender.celpyc.org/items/show/214)). It is one of the rare cases in which one of the three living is represented as a woman, in this case most likely Joanna of Castile herself.

Creator

Anonymous (Unknown)

Source

Illustration from Book of Hours, known as the 'London Rothschild Hours' or the 'Hours of Joanna I of Castile', c. 1500, f. 158v.

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https://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_35313_fs001r (https://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_35313_fs001r)

Manuscript number: Add MS 35313
http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add_MS_35313 (http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Add_MS_35313)

Date

1500, c.

Format

Parchment.
Dimensions: 23.5 × 16.5 cm

Item Relations

Item: The Three Living and the Three Dead, by Anonymous (1480, c.) (/omeka/items/show/214) Is related to This Item

Citation

Anonymous (Unknown), “The Three Living and the Three Dead, by Anonymous (1500, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/213.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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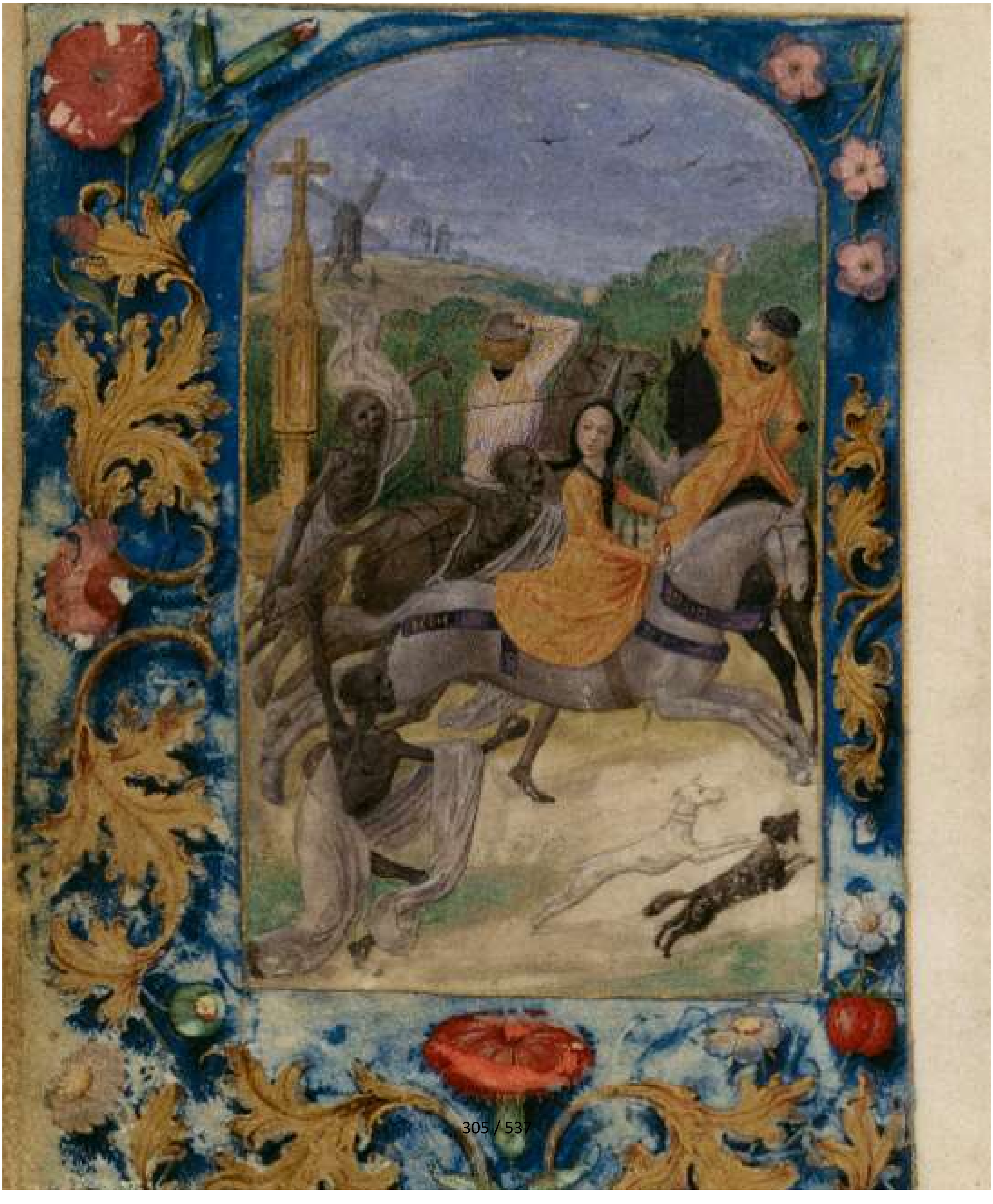


(/omeka/files/show/301)

Title

The Three Living and the Three Dead, by Anonymous (1480, c.)

Description

Image depicting the three living and the dead, in Book of Hours of Mary of Burgundy and Emperor Maximilian (1480). The three living appear riding horses and are being attacked by the three dead represented by skeletons. At the centre, one of the living is portrayed as a woman.

Creator

Anonymous (Unknown)

Source

The Three Living and the Dead, in Book of Hours of Mary of Burgundy and Emperor Maximilian (1480), Master of Mary of Burgundy, illuminator unknown, fol. 220 verso.

Kupferstichkabinett, State Museum, Berlin, Germany
https://id.smb.museum/object/974640/die-drei-lebenden-und-toten%2C-in-stundenbuch-der-maria-von-burgund-und-kaiser-maximilians (https://id.smb.museum/object/974640/die-drei-lebenden-und-toten%2C-in-stundenbuch-der-maria-von-burgund-und-kaiser-maximilians)

Archived in:
https://web.archive.org/web/20230429205311/https://recherche.smb.museum/detail/974640/die-drei-lebenden-und-toten,-in-stundenbuch-der-maria-von-burgund-und-kaiser-maximilians (https://web.archive.org/web/20230429205311/https://recherche.smb.museum/detail/974640/die-drei-lebenden-und-toten,-in-stundenbuch-der-maria-von-burgund-und-kaiser-maximilians)

Credit: Staatliche Museen zu Berlin, Kupferstichkabinett / Jörg P. Anders CC BY-SA 4.0 (https://creativecommons.org/licenses/by-sa/4.0)

Object number: 78 B 12, fol. 220 verso

Date

1480, c.

Format

Miniature, opaque colors on parchment.
Dimensions: 10.3 × 7.0 cm

Item Relations

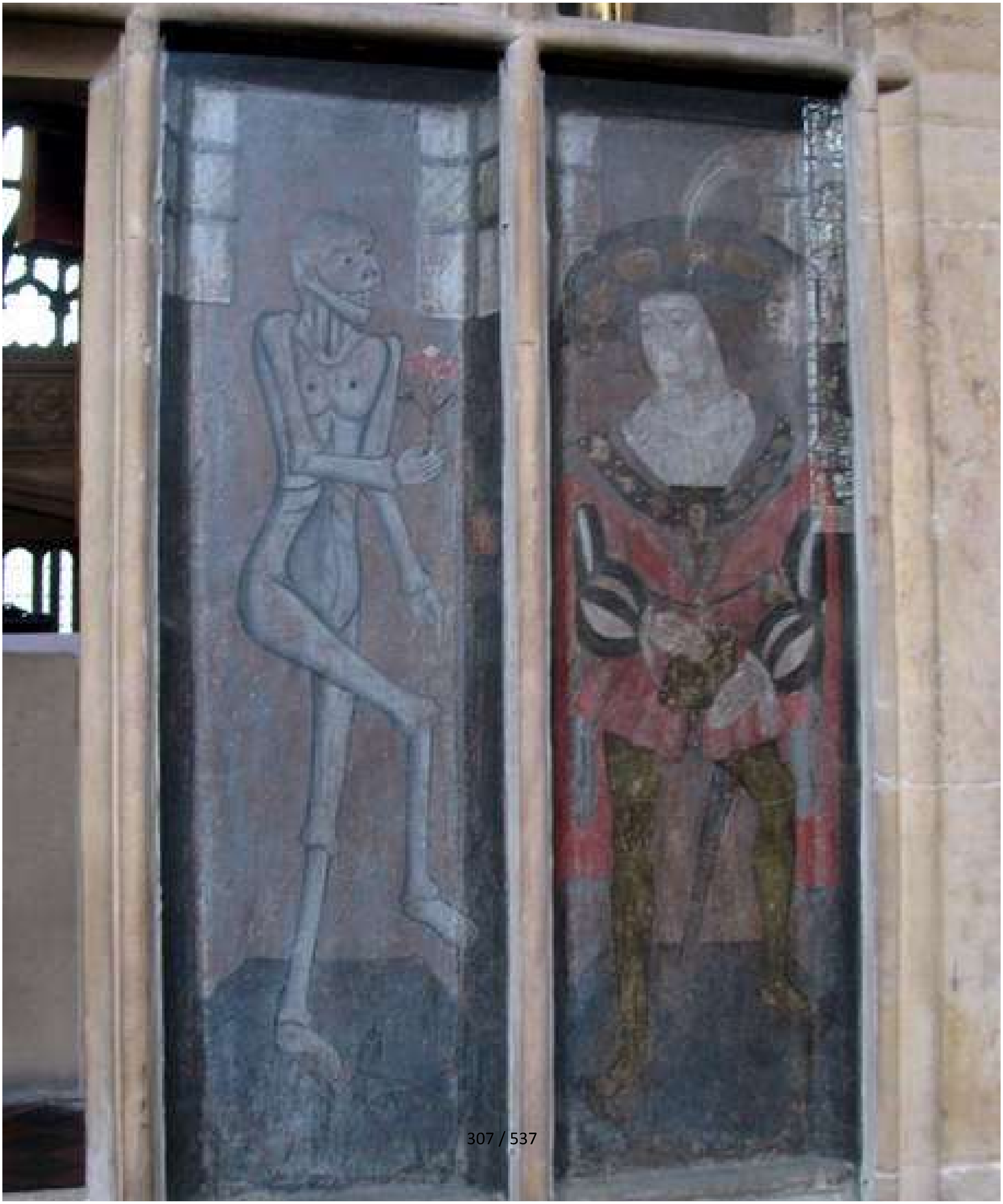
This Item Is related to Item: The Three Living and the Three Dead, by Anonymous (1500, c.) (/omeka/items/show/213)

Citation

Anonymous (Unknown), “The Three Living and the Three Dead, by Anonymous (1480, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/214.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Title

Death and the Young Gallant, by Anonymous (1508, c.)

Description

Two panels painted on the exterior of Markham Chantry Chapel in Newark St Mary Magdalene Church, Newark (Nottinghamshire). The left panel represents death portrayed as a skeleton with feminine qualities such as breasts. The right panel represents a man looking at death. Notice how death approaches the male suitor with a rose, as in courtship.

Creator

Anonymous (Unknown)

Source

Wikimedia commons:
https://commons.wikimedia.org/wiki/File:Newark,_Dance_of_Death_-_geograph.org.uk_-_1719223.jpg (https://commons.wikimedia.org/wiki/File:Newark,_Dance_of_Death_-_geograph.org.uk_-_1719223.jpg)

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Date

1508, c.

Format

Painted panels.
Dimensions: Unknown.

Item Relations

This item has no relations.

Citation

Anonymous (Unknown), “Death and the Young Gallant, by Anonymous (1508, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/215.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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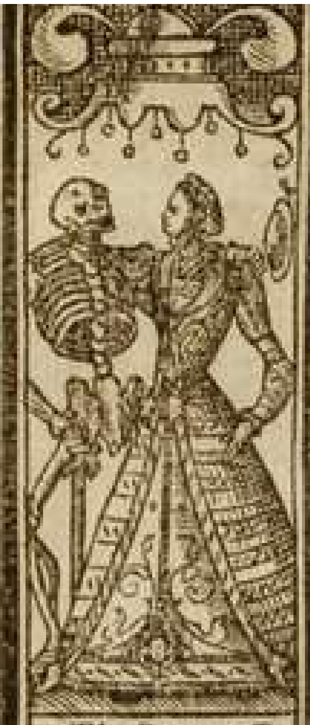
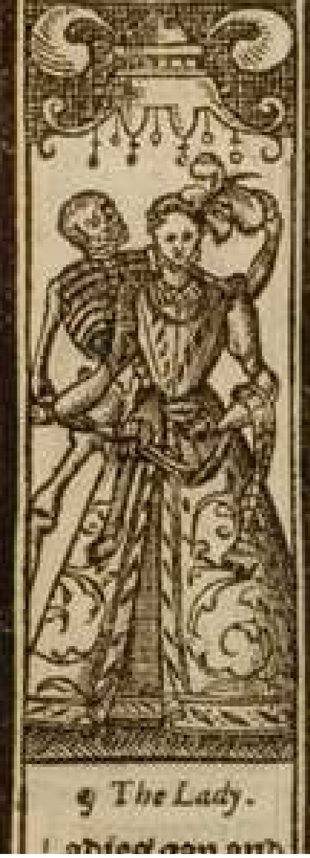


The Baronneſſe

Baronneſſe braue and hie:
Prepare thy ſelfe to dye.



The Lady.

Ladies gay and

Foraſmuch therfore (O Lord God) as we find this our poore brother, weakened with ſicknes, impriſoned here in his bed, ſuſtayning the rigor of thy puniſhment, & ſharpnes of thy rod, whoſe conſcience alſo, the feeling of his ſins, and feare of death doth terrifie: We wretched ſinners, yet thy creatures, & members of thy church, being fleſh and bloud of corruptible fleſh as well as he, moſt humbly, and moſt hartely pray, & beſeech thy goodnes, that thou wilt not ſhew thy rigorous iudgement vpon him as he hath deſerued: But rather caſt thy eyes of mercy vpon him: Looke on him, as on one whom thou haſt redeemed: Geue him grace, and conſtancy of courage, that he may peaceably, and patiently take this thy fatherly correction, ſubmitting himſelfe with all his hart, to thy good pleaſure and will, who haſt viſited him.

(/omeka/files/show/302)

Title

Dead woman in Richard Day *A Booke of Christian Prayers*, by Daye (printer) (1578)

Description

Death approaching a baronnesse. Notice how the clearly female corpse at the bottom of the page mirrors the generic skeleton at the top of the page. A similar image can be seen at Davidson, Clifford, Sophie Oosterwijk, John Lydgate, and EBSCOhost. *John Lydgate, the Dance of Death, and Its Model, the French Danse Macabre*. Leiden ; Brill, 2021, p. 40 image 21.

Creator

Daye, Iohn (printer)

Source

Illustrations in page 133v. of *A booke of Christian prayers,* by Richard Day, London: Printed by Iohn Daye, dwellyng ouer Aldersgate, 1578.

Found in The University of Michigan Library website:
http://name.umdl.umich.edu/a19989.0001.001 (http://name.umdl.umich.edu/a19989.0001.001)

Date

1578

Format

Engraving.
Dimensions: Unknown

Item Relations

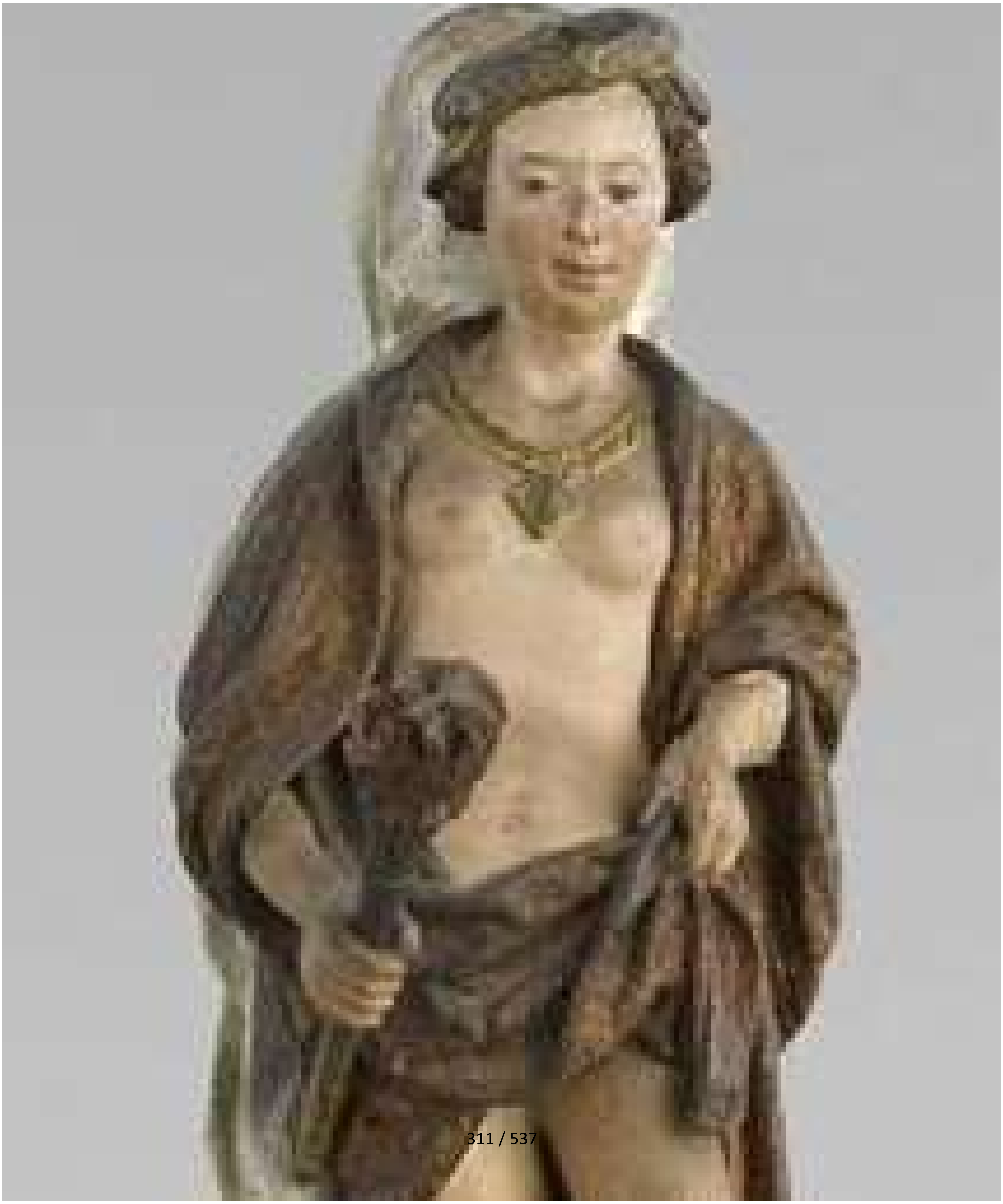
This item has no relations.

Citation

Daye, Iohn (printer), “Dead woman in Richard Day A Booke of Christian Prayers, by Daye (printer) (1578),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/216.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

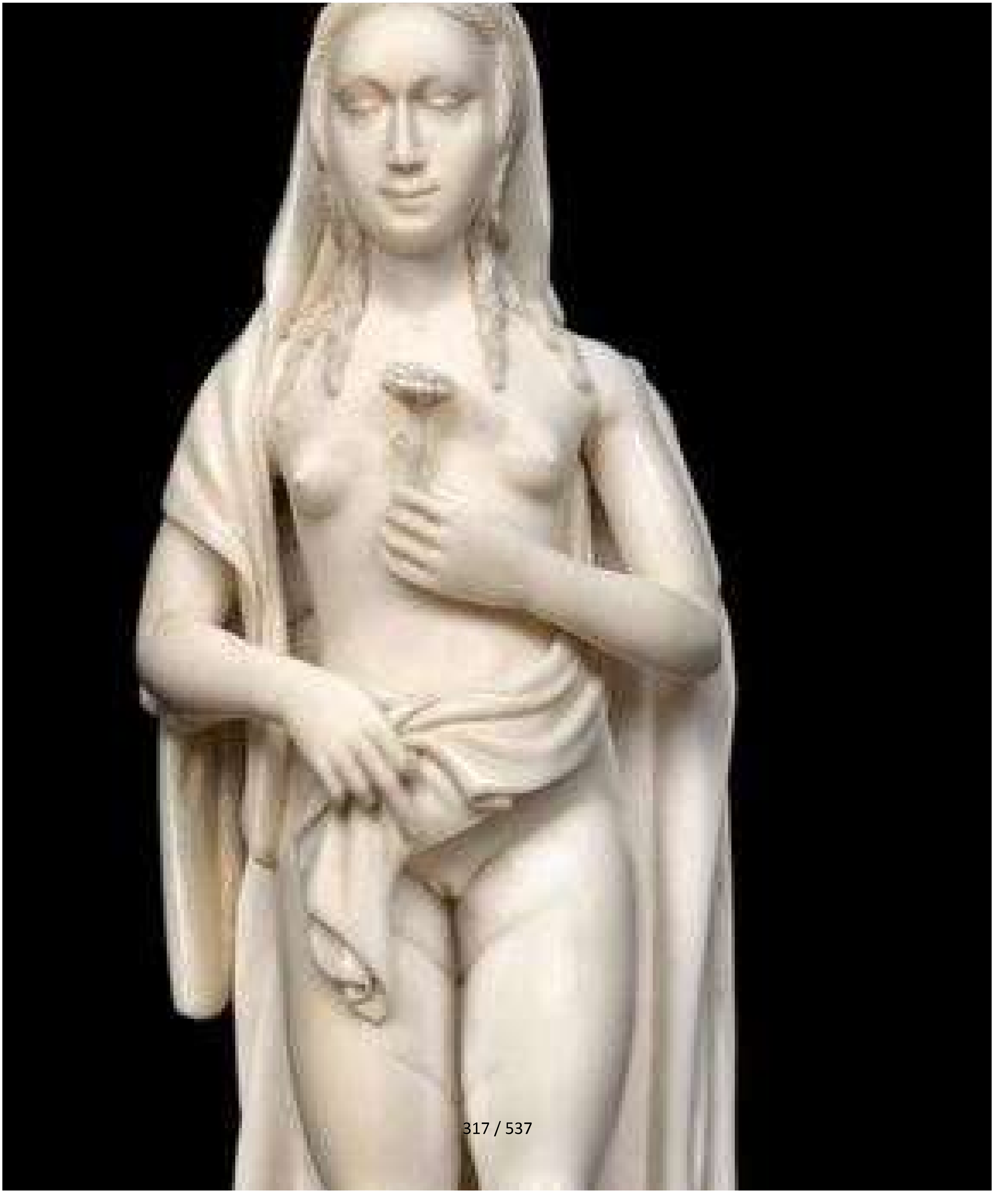
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

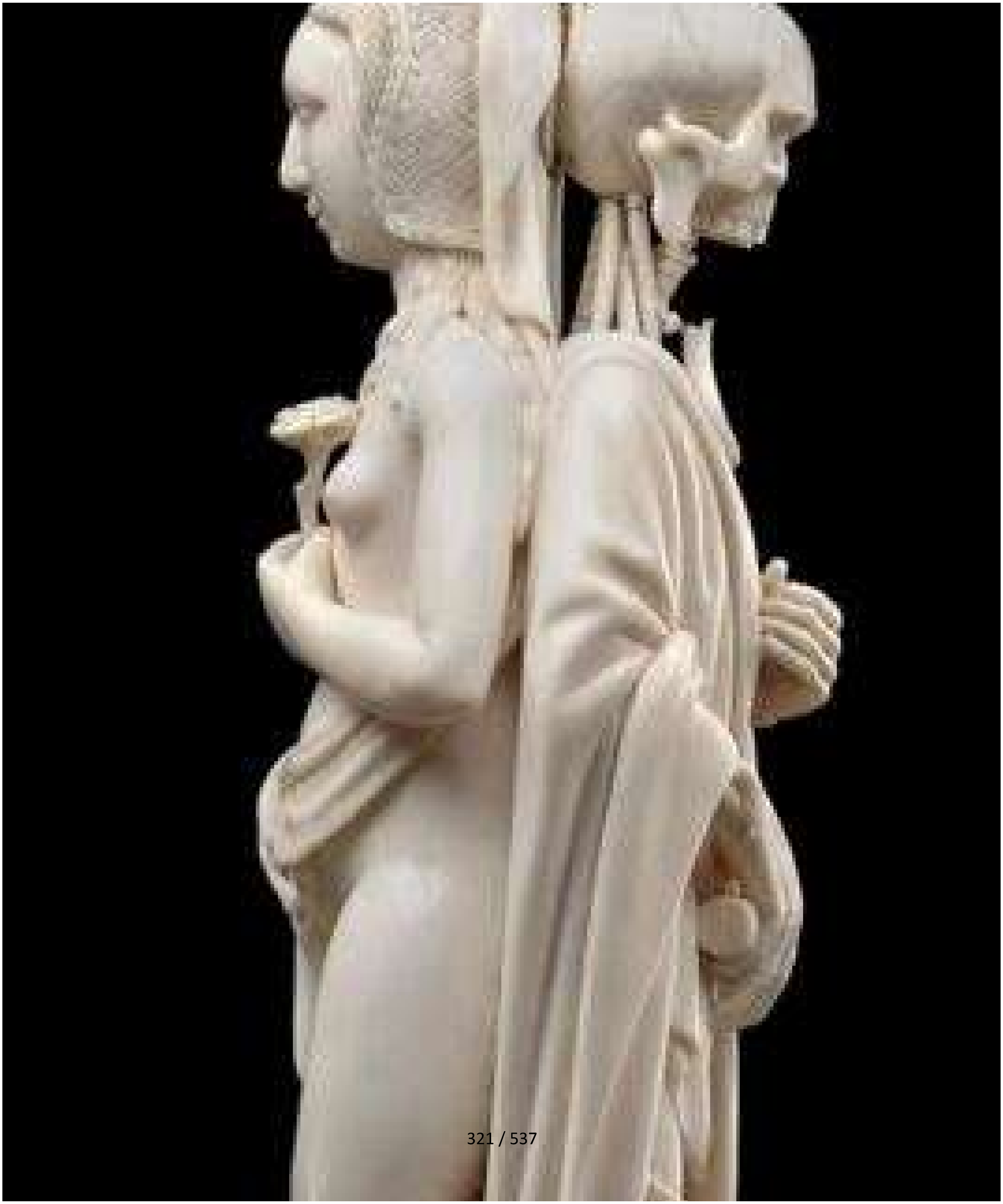


(/omeka/files/show/304)

(/omeka/files/show/305)

[(/omeka/files/show/306)](/omeka/files/show/306)





[(/omeka/files/show/309)](/omeka/files/show/309)

Title

Back to back with Death, by several authors (1500, c.)

Description

Images 1-6 show two sculptures, the first one carved in wood, the second one in ivory. They both represent sensual female figures that are attached to skeletons as their doppelgangers. Notice the absence of any remains of the breasts in the skeletons. For another such sculpture see: Vanitas, by School of Conrad Meit (1525, c.) (https://deathandgender.celpyc.org/items/show/25) .

Creator

Images 1-3: Unknown (Unknown)
Images 4-6: Bailly, Chicart (c. 1490-1533)

Source

Images 1-3:
Musée national de la Renaissance, château d'Ecouen.

Found in L'artiste se cache dans l'oeuvre (La Mort dans le Dos (Frau Welt)) website:
https://artifexinopere.com/blog/interpr/la-mort-dans-le-dos-frau-welt/ (https://artifexinopere.com/blog/interpr/la-mort-dans-le-dos-frau-welt/)

Archived in:
https://web.archive.org/web/20230203173420/https://artifexinopere.com/blog/interpr/la-mort-dans-le-dos-frau-welt/ (https://web.archive.org/web/20230203173420/https://artifexinopere.com/blog/interpr/la-mort-dans-le-dos-frau-welt/)

Images 4-6:
Kupferstichkabinett, State Museum, Berlin, Germany
https://id.smb.museum/object/862672/memento-mori (https://id.smb.museum/object/862672/memento-mori)

Archived in:
https://web.archive.org/web/20230505020938/https://recherche.smb.museum/detail/862672/memento-mori (https://web.archive.org/web/20230505020938/https://recherche.smb.museum/detail/862672/memento-mori)

Credit: Staatliche Museen zu Berlin, Skulpturensammlung und Museum für Byzantinische Kunst / Antje Voigt CC BY-SA 4.0 (https://creativecommons.org/licenses/by-sa/4.0)

Object number: 8554

Date

Images 1-3: 1500, c.
Images 4-6: 1520, c.

Format

Images 1-3:
Wood.
Dimensions: Unknown.

Images 4-6:
Ivory.
Dimensions: 28 × 9.1 × 7.9 cm

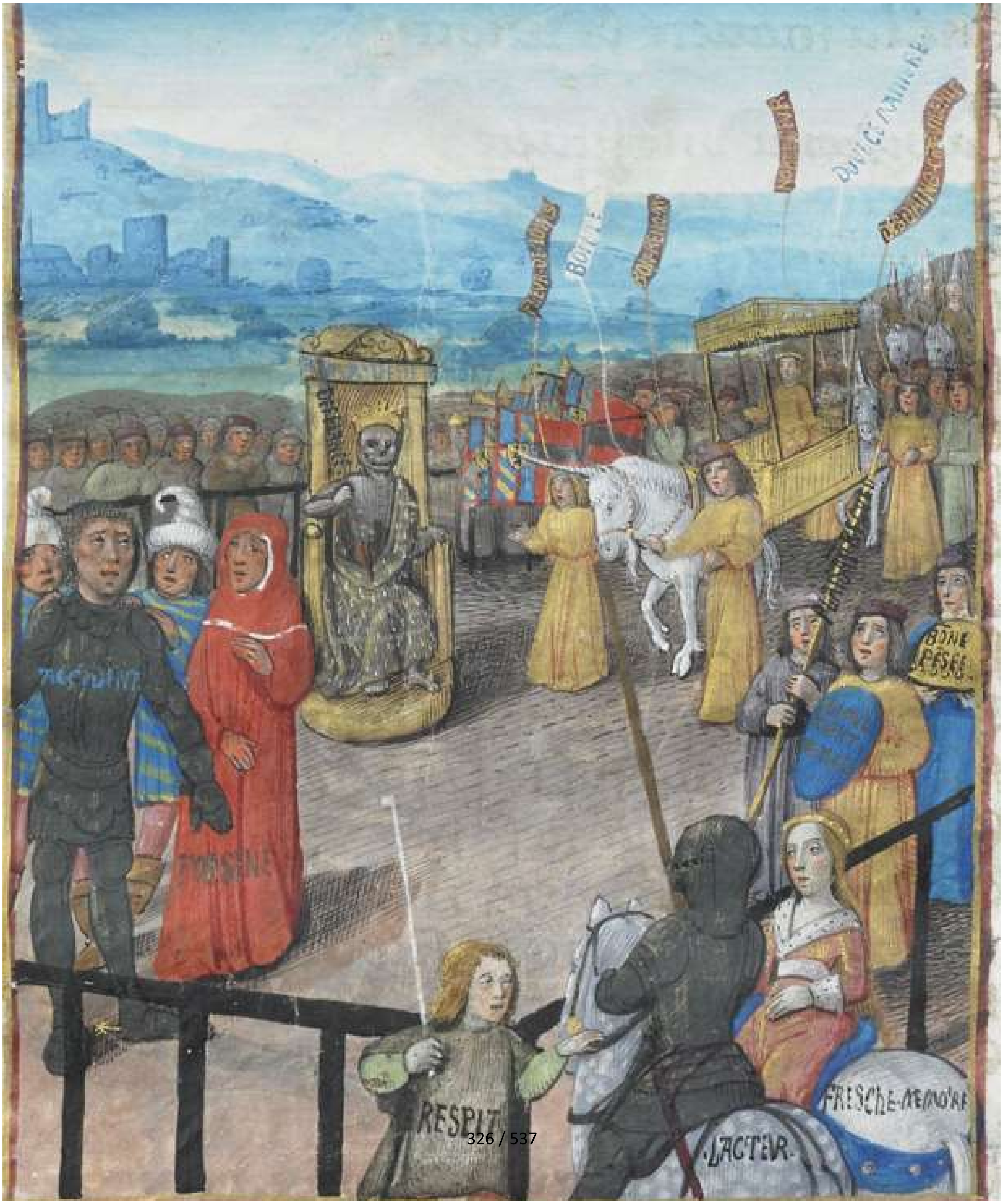
Item Relations

This Item Is related to Item: Vanitas, by School of Conrad Meit (1525, c.) (/omeka/items/show/25)
This Item Is related to Item: A young couple and Death, by Goltzius (1600, c.) (/omeka/items/show/1)
This Item Is related to Item: Memento Mori Rosary bead, by Unknown (1520, c.) (/omeka/items/show/21)
This Item Is related to Item: Memento Mori Bead, by Unknown (1825, c.) (/omeka/items/show/22)
This Item Is related to Item: Rosary, by Unknown (1530, c.) (/omeka/items/show/23)
This Item Is related to Item: Rosary Terminal Bead with Lovers and Death's Head, by Unknown (1500, c.) (/omeka/items/show/9)

Tags

Two genders one death

Death of Mary of Burgundy, by Anonymous (1483, c.)


FRESCHE·MEMOIRE
RESPIT
·LACTEVR·

Description

The image shows death portrayed as a royal skeleton with a crown and on a golden throne with a retinue approaching.

The image is probably a commentry of the following passage from the manuscript:

"O vous qui ce livre lisez
Pensez bien a ceste adventure
En ce beau mirouer vous mirez
Car ce trespas vous passerez
Beaulté deviendra pourriture
La mort guerroye de nature
A charger & mener affin
Son ennemy & son affin"

Creator

Illustrator: Anonymous (Unknown)
Author: Olivier de La Marche (1425-1502)

Source

Illustration of The Death of Mary of Burgundy in *Le Chevalier délibéré*, by Olivier de La Marche (1483-1516). Chantilly, Musée Condé, Bibliothèque du château, Ms. 507, fol. 78v.

Found in Bibliothèque Virtuelle des Manuscrits Médiévaux (BVMM) – IRHT-CNRS:
https://bvmm.irht.cnrs.fr/mirador/index. (https://bvmm.irht.cnrs.fr/mirador/index.php?manifest=https://bvmm.irht.cnrs.fr/iiif/361/manifest) php?manifest=https://bvmm.irht.cnrs.fr/iiif/361/manifest (https://bvmm.irht.cnrs.fr/mirador/index.php?manifest=https://bvmm.irht.cnrs.fr/iiif/361/manifest)

See also Fig. 3 (p. 43): Eörsi, Anna. "Mary of Burgundy Alive or Dead." *Acta Historiae Artium*, Tomus 62, (2022): 39–61. https://doi.org/10.1556/170.2021.00004 (https://doi.org/10.1556/170.2021.00004)

Found in:
https://www.academia.edu/en/75826983/Mary_of_Burgundy_Alive_or_Dead_Hamburg_Kupferstichkabinett_inv_21927_Berlin_Kupfestichkabinett_Hs_78_B_12_fol_220v_221r_London_British_I (https://www.academia.edu/en/75826983/Mary_of_Burgundy_Alive_or_Dead_Hamburg_Kupferstichkabinett_inv_21927_Berlin_Kupfestichkabinett_Hs_78_B_12_fol_220v_221r_London_British_Library_Ms_Add_35313_fol_158v_159r_)

Date

1483, c.

Format

Parchment.
Dimensions: 21 × 15 cm

Item Relations

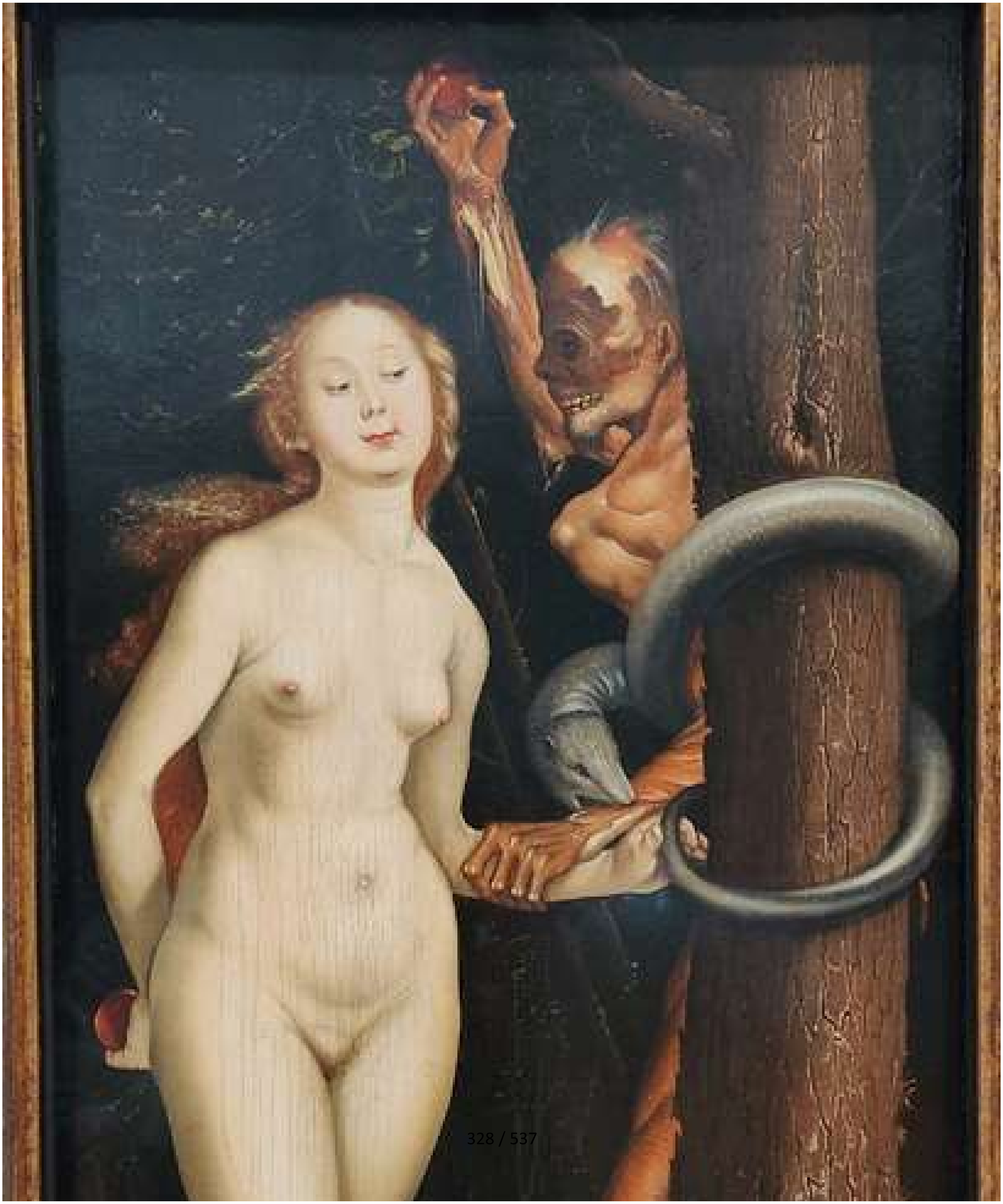
This item has no relations.

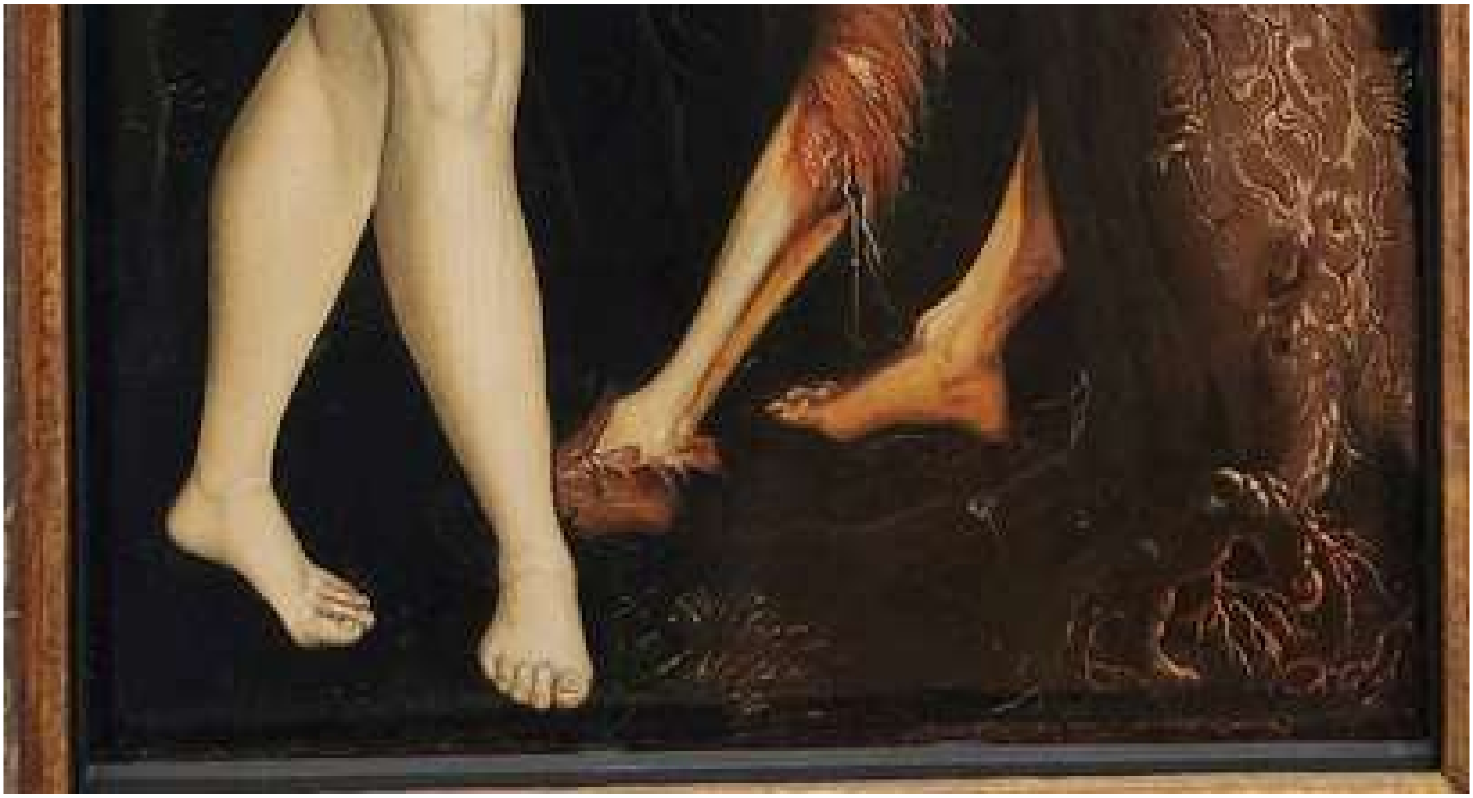
Citation

Illustrator: Anonymous (Unknown) Author: Olivier de La Marche (1425-1502), “Death of Mary of Burgundy, by Anonymous (1483, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/218.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)





[(/omeka/files/show/311)]

Title

Eve, the Serpent and Death, by Baldung (1510, c.)

Description

The image shows two figures, a young woman naked and holding an apple and a young man whose body is decomposing and part of his skeleton is showing. His body is partly covered by a tree and a snake bites the man's arm. The trio represent Adam, Eve and the Serpent.

Gender perspective: The male figure shares characteristics of death and Adam. It is as if Eve's sin had immediately affected Adam but not her. The snake unites the two figures as in an embrace.

Creator

Baldung, Hans (c. 1485–1545)

Source

National Gallery of Canada, Ottawa.
https://www.gallery.ca/collection/artwork/eve-the-serpent-and-death (https://www.gallery.ca/collection/artwork/eve-the-serpent-and-death)

Archived in:
https://web.archive.org/web/20230121005101/https://www.gallery.ca/collection/artwork/eve-the-serpent-and-death (https://web.archive.org/web/20230121005101/https://www.gallery.ca/collection/artwork/eve-the-serpent-and-death)

Accession number: 17011

Date

1510, c.

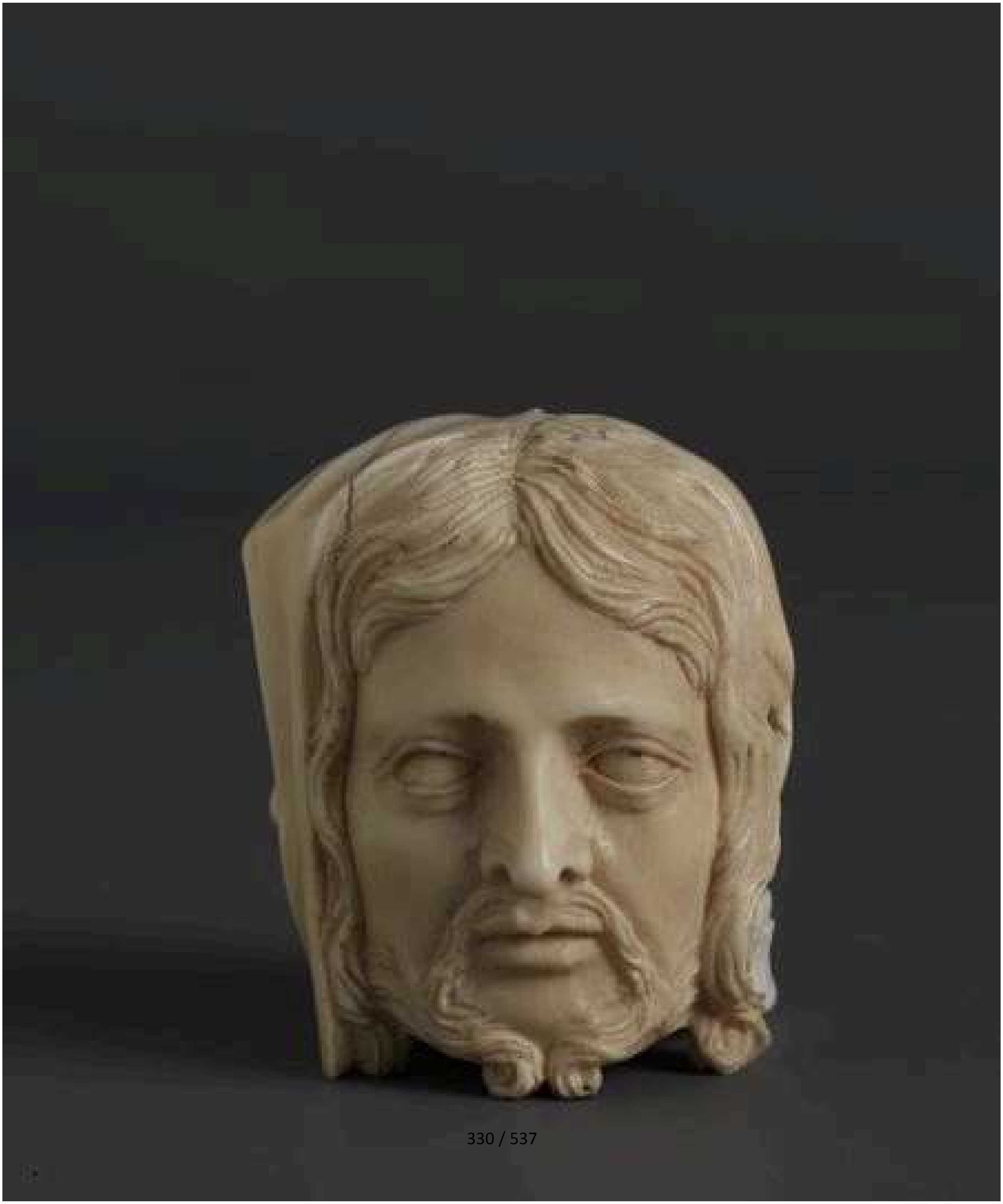
Format

Oil on wood.
Dimensions: 64 × 32.5 cm

Item Relations

This item has no relations.

Citation



Description

"This is an ivory memento mori, depicting a male head, a female head, and a skull conjoined. First this bead appears to have be made in the first half of the 16th century, but is made in the 19th century in France, probably Paris." (Description from the Victoria and Albert Museum Collection, London, UK, http://collections.vam.ac.uk/item/O106332/memento-mori-bead-unknown/ (http://collections.vam.ac.uk/item/O106332/memento-mori-bead-unknown/) , Archived in: https://web.archive.org/web/20200715001555/http://collections.vam.ac.uk/item/O106332/memento-mori-bead-unknown/ (https://web.archive.org/web/20200715001555/http://collections.vam.ac.uk/item/O106332/memento-mori-bead-unknown/))

Creator

Unknown

Source

Victoria and Albert Museum Collection, London, UK.
http://collections.vam.ac.uk/item/O106332/memento-mori-bead-unknown/ (http://collections.vam.ac.uk/item/O106332/memento-mori-bead-unknown/)

Museum number: 216-1867

Archived in:
https://web.archive.org/web/20200715001555/http://collections.vam.ac.uk/item/O106332/memento-mori-bead-unknown/ (https://web.archive.org/web/20200715001555/http://collections.vam.ac.uk/item/O106332/memento-mori-bead-unknown/)

Date

1825, c.

Format

Carved elephant ivory.
Dimensions: 5.5 cm

Item Relations

Item: Back to back with Death, by several authors (1500, c.) (/omeka/items/show/217) Is related to This Item

Tags

Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Unknown, “Memento Mori Bead, by Unknown (1825, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/22.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

in Early Modernity

(http://localhost/omeka)

Go to...

Memento mori with a common death, by Alcalá Yáñez y Ribera (1626)

Title

Memento mori with a common death, by Alcalá Yáñez y Ribera (1626)

Description

"I smiled then, and told him: Your Grace, sir, you have not understood this mystery: you will have to know that this image that you mention is a painting made with a certain trace, now invented with certain slats, which painted on one side make it look like a gallant, and on the other a lady, and in front, on the flat side of the slat, death: so that it shows three figures as you move the place from which to look at it." Translated, see original:

"Sonreíme entónces, y díjele: Vuesamerced, señor, no ha caido en este misterio: habrá de saber que esta imágen que dice es una pintura hecha con cierta traza, inventada ahora nuevamente con ciertas tablillas, que pintadas por el un lado hacen parecer un galan y por el otro una dama, y en frente, en el llano de la tabla, una muerte: de modo que hace tres figuras mudando el lugar para mirarla."

Creator

Alcalá Yáñez y Ribera, Jerónimo (1571-1632)

Source

Excerpt from the picaresque book by Alcalá Yáñez y Ribera, Jerónimo, *El donado hablador Alonso, mozo de muchos amos. Segunda parte* ("*The gifted talker Alonso, young man of many masters. Second part*") (1626) published in Cayetano Rossel, Atlas (Madrid) (1946).

Date

1626

Item Relations

This item has no relations.

Tags

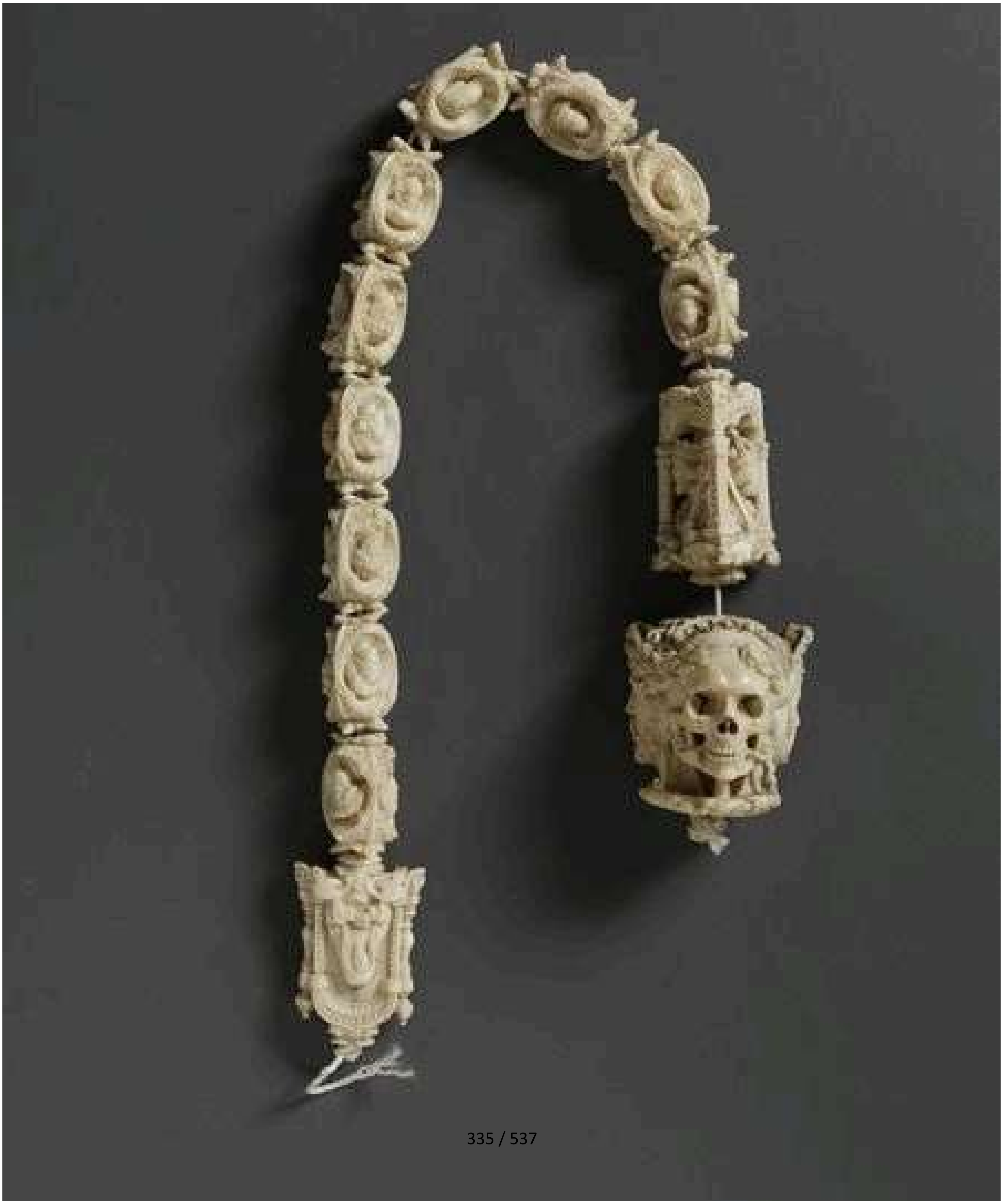
Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

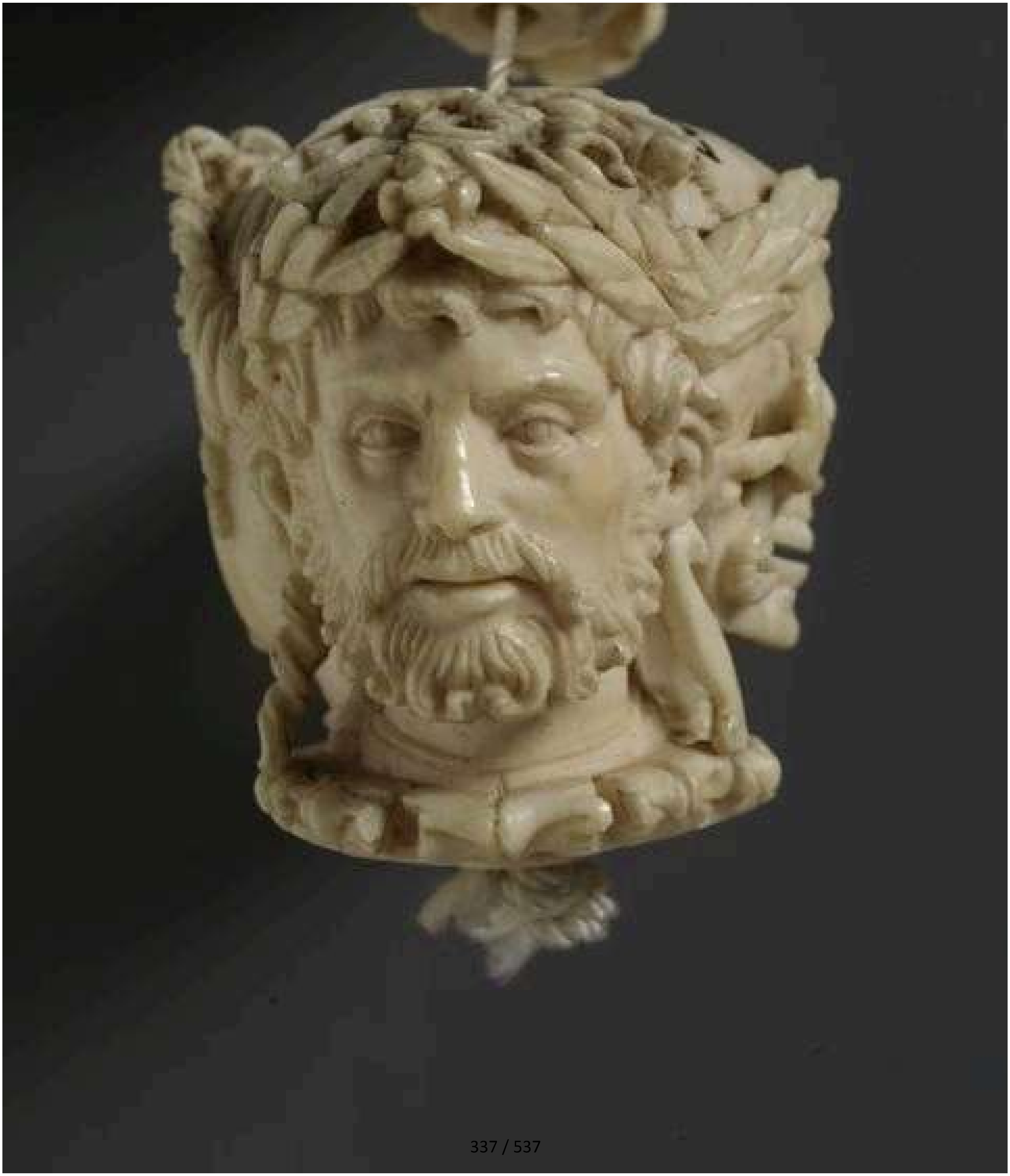
Citation

Alcalá Yáñez y Ribera, Jerónimo (1571-1632), "Memento mori with a common death, by Alcalá Yáñez y Ribera (1626)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/220.

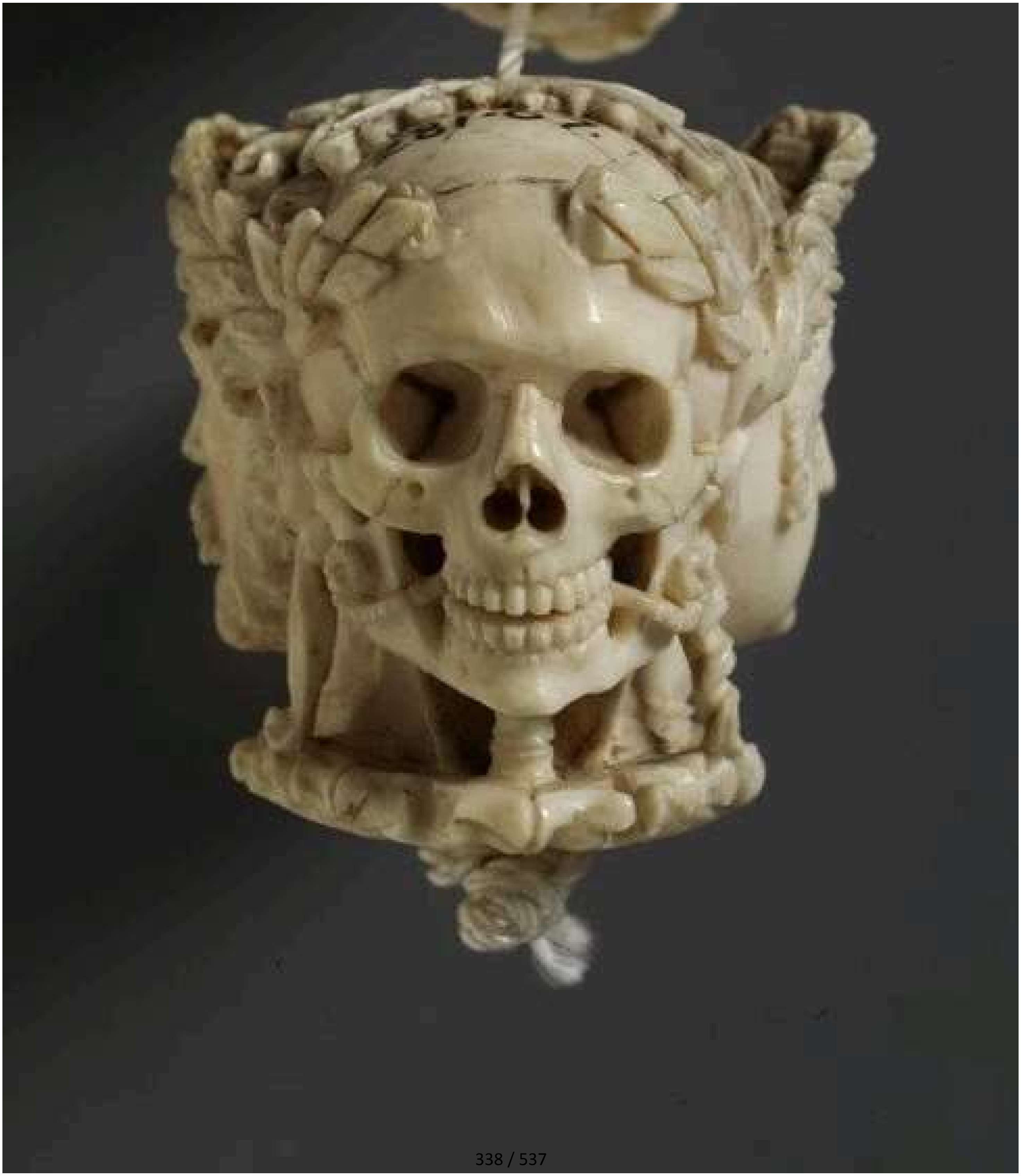
Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)





(/omeka/files/show/32)



(/omeka/files/show/33)

Title

https://web.archive.org/web/20190528181526/http://collections.vam.ac.uk/item/O130961/rosary-rosary-unknown/ (https://web.archive.org/web/20190528181526/http://collections.vam.ac.uk/item/O130961/rosary-rosary-unknown/))

Creator

Unknown

Source

Victoria and Albert Museum Collection, London, UK.
http://collections.vam.ac.uk/item/O130961/rosary-rosary-unknown/ (http://collections.vam.ac.uk/item/O130961/rosary-rosary-unknown/)

Museum number: 281-1867

Archived in:
https://web.archive.org/web/20190528181526/http://collections.vam.ac.uk/item/O130961/rosary-rosary-unknown/ (https://web.archive.org/web/20190528181526/http://collections.vam.ac.uk/item/O130961/rosary-rosary-unknown/)

Date

1530, c.

Format

Elephant ivory.
Dimensions: 37 cm total

Item Relations

Item: Back to back with Death, by several authors (1500, c.) (/omeka/items/show/217) Is related to This Item

Tags

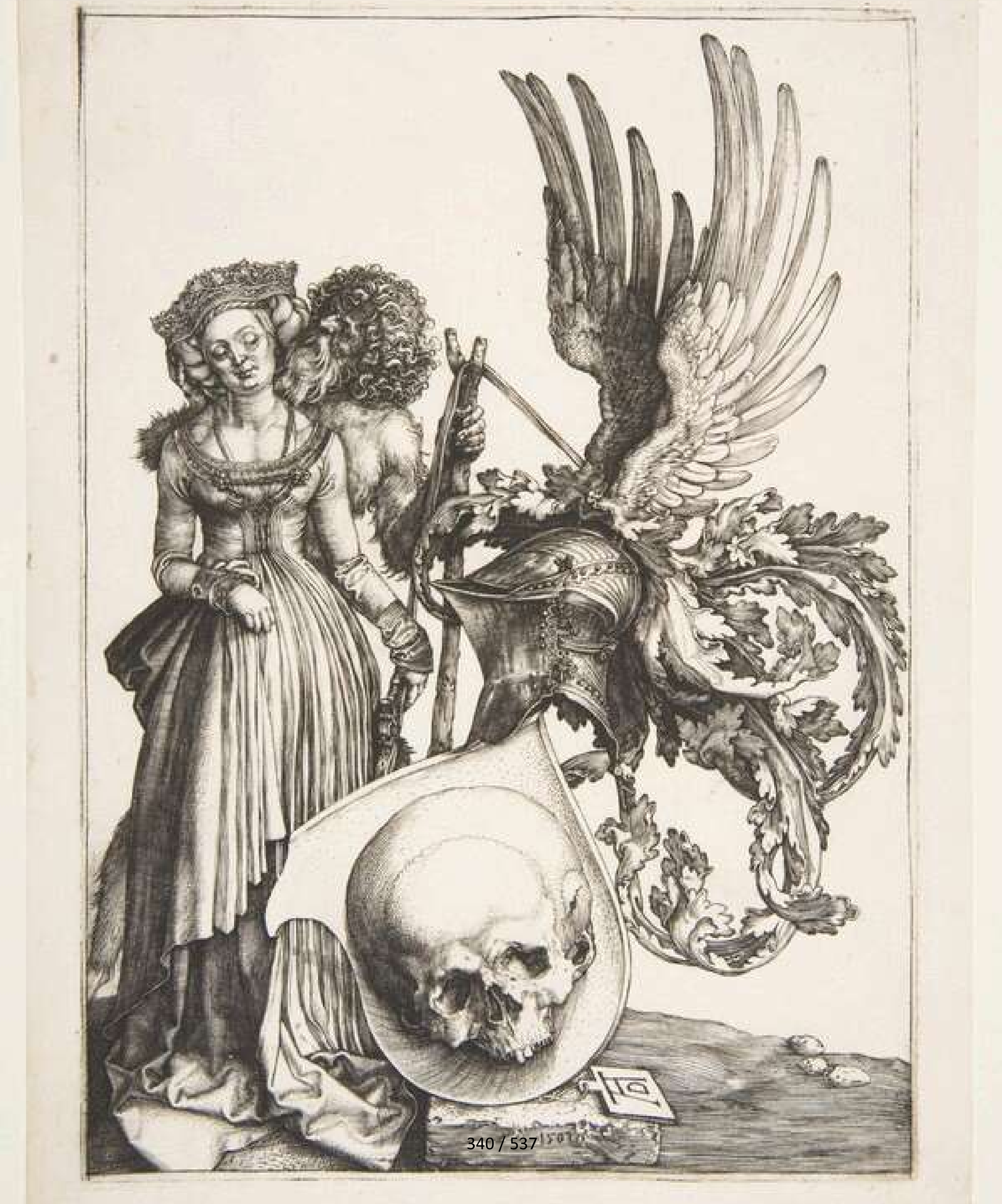
Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Unknown, “Rosary, by Unknown (1530, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/23.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


AD
1503

Description

"In this stunning engraving, Dürer recast the theme of memento mori in a brilliantly unusual form. The woman in patrician dress is identified by her crown as a bride, but the person who embraces her from behind is a wild man. This traditional figure from German folklore is often present at weddings, but his shield, invisible to the young woman, reveals him to be a surrogate of Death. The angle of the skull on the shield is exactly that of the young woman's head." (Description from The Metropolitan Museum of Art, New York, USA, https://www.metmuseum.org/art/collection/search/336220 (https://www.metmuseum.org/art/collection/search/336220) , Archived in: https://web.archive.org/web/20191122022428/https://www.metmuseum.org/art/collection/search/336220 (https://web.archive.org/web/20191122022428/https://www.metmuseum.org/art/collection/search/336220))

Creator

Dürer, Albrecht (1471-1528)

Source

The Metropolitan Museum of Art, New York, USA.
https://www.metmuseum.org/art/collection/search/336220 (https://www.metmuseum.org/art/collection/search/336220)

Accession number: 19.73.113

Archived in:
https://web.archive.org/web/20191122022428/https://www.metmuseum.org/art/collection/search/336220 (https://web.archive.org/web/20191122022428/https://www.metmuseum.org/art/collection/search/336220)

Date

1503

Format

Engraving.
Dimensions: 22.1 × 15.8 cm

Item Relations

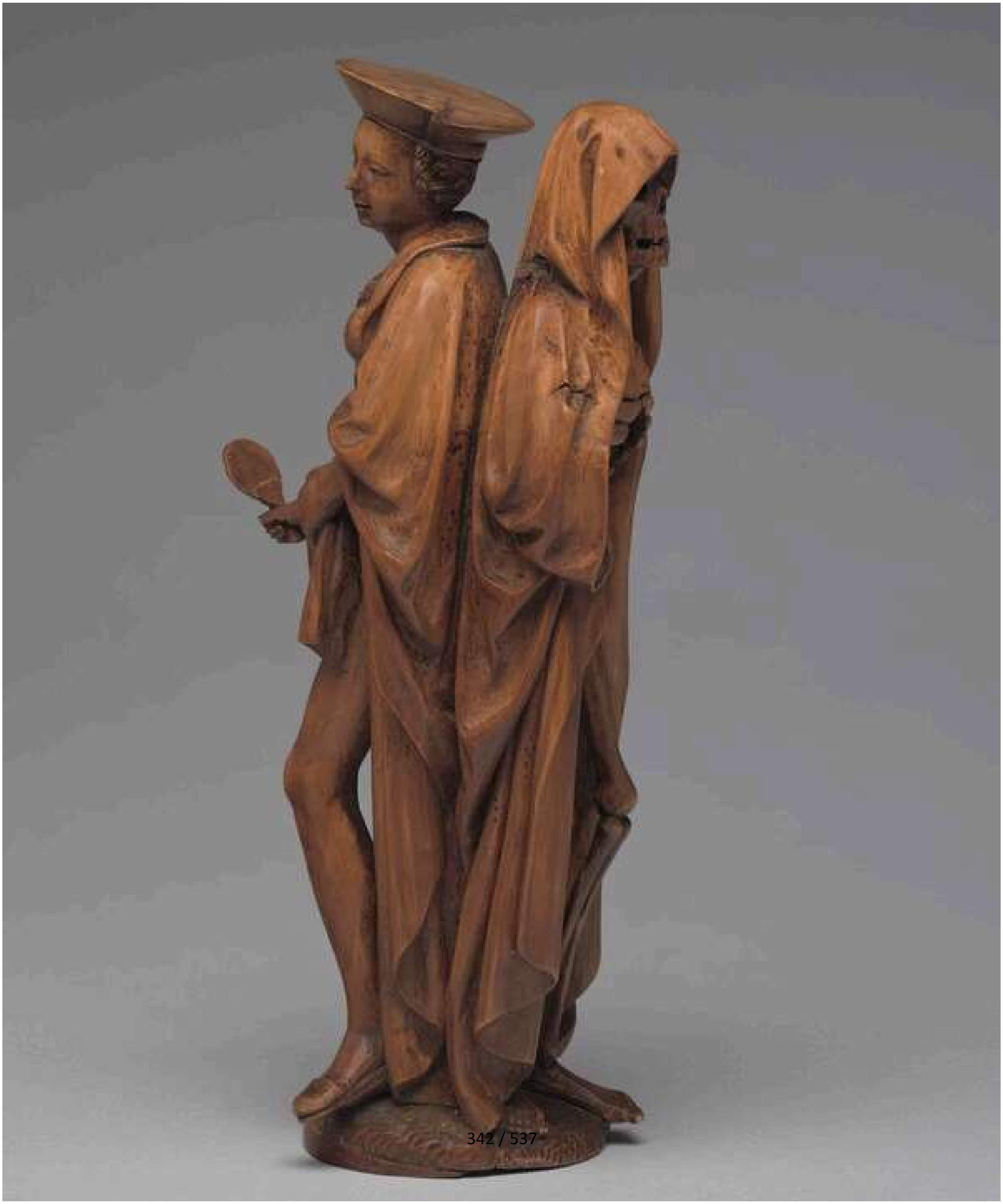
This item has no relations.

Citation

Dürer, Albrecht (1471-1528), “Coat of Arms with a Skull, by Dürer (1503),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/24.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/37)

Title

Vanitas, by School of Conrad Meit (1525, c.)

Description

"Carefully carved in a highly naturalistic style, this boxwood sculpture presents a moral lesson: while Vanity wears an elaborate dress and holds a mirror to her face, the figure of death is at her back, a reminder that all earthly things shall pass." (Description from Harvard Art Museums, Cambridge, MA, https://www.harvardartmuseums.org/collections/object/215493?position=4 (https://www.harvardartmuseums.org/collections/object/215493?position=4) , Persistent Link: https://hvrd.art/o/215493 (https://hvrd.art/o/215493))

Creator

School of Conrad Meit (c. 1480- c. 1550)

Source

Harvard Art Museums, Cambridge, MA
https://www.harvardartmuseums.org/collections/object/215493?position=4 (https://www.harvardartmuseums.org/collections/object/215493?position=4)

Persistent Link: https://hvrd.art/o/215493 (https://hvrd.art/o/215493)

Object Number: BR68.2

Also found in Bowdoin College Museum of Art, Exhibition: *The Ivory Mirror: The Art of Mortality in Renaissance Europe*
https://www.bowdoin.edu/art-museum/exhibitions/2017/ivory-mirror.html#0 (https://www.bowdoin.edu/art-museum/exhibitions/2017/ivory-mirror.html#0)

Archived in:
https://web.archive.org/web/20200606020242/https://www.bowdoin.edu/art-museum/exhibitions/2017/ivory-mirror.html (https://web.archive.org/web/20200606020242/https://www.bowdoin.edu/art-museum/exhibitions/2017/ivory-mirror.html)

Date

1525, c.

Format

Boxwood sculpture.
Dimensions: 20.1 × 8 × 8 cm

Item Relations

Item: Back to back with Death, by several authors (1500, c.) (/omeka/items/show/217) Is related to This Item

Tags

Skeleton feminized by shroud (/omeka/items/browse?tags=Skeleton+feminized+by+shroud)

Citation

School of Conrad Meit (c. 1480- c. 1550), “Vanitas, by School of Conrad Meit (1525, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/25.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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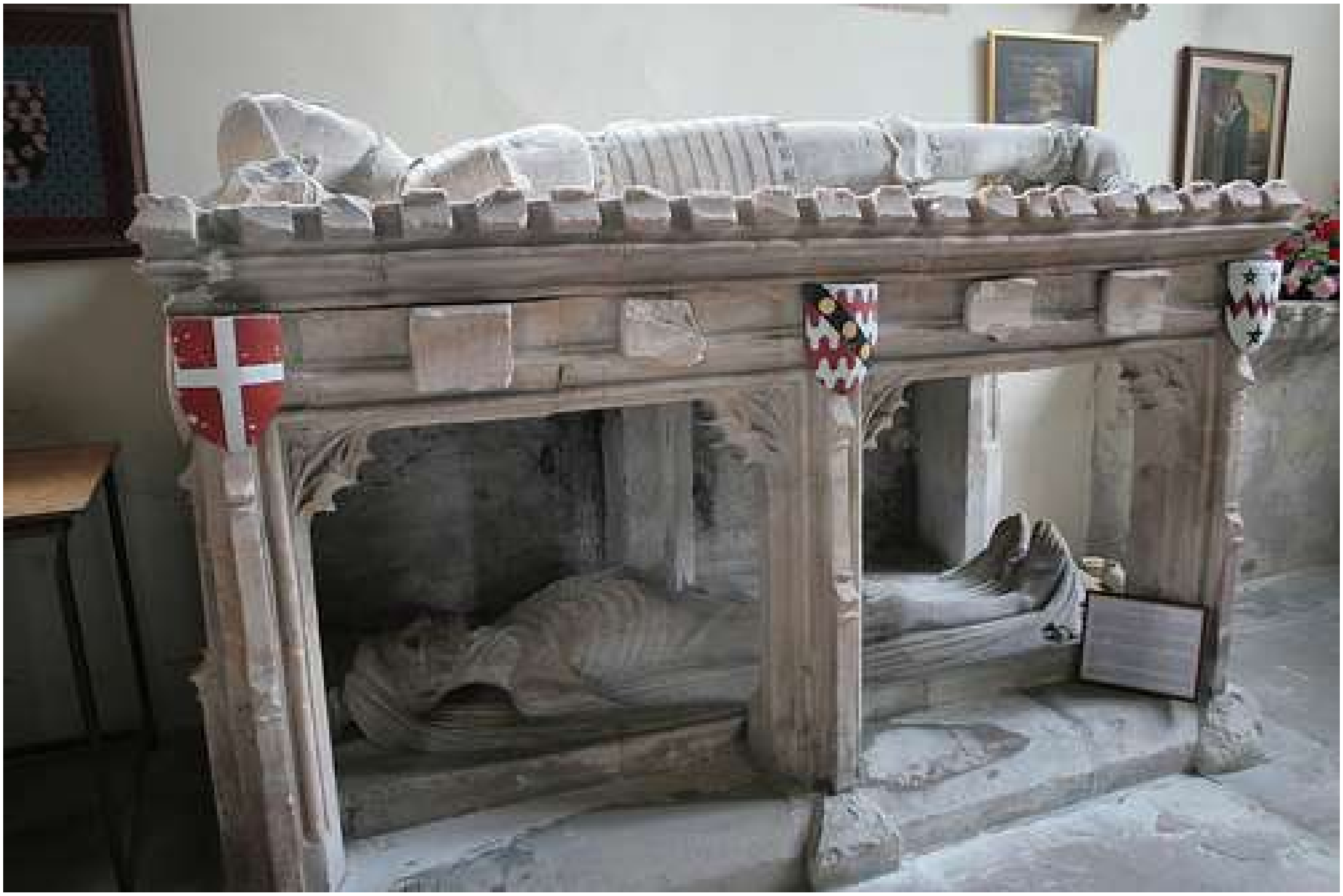
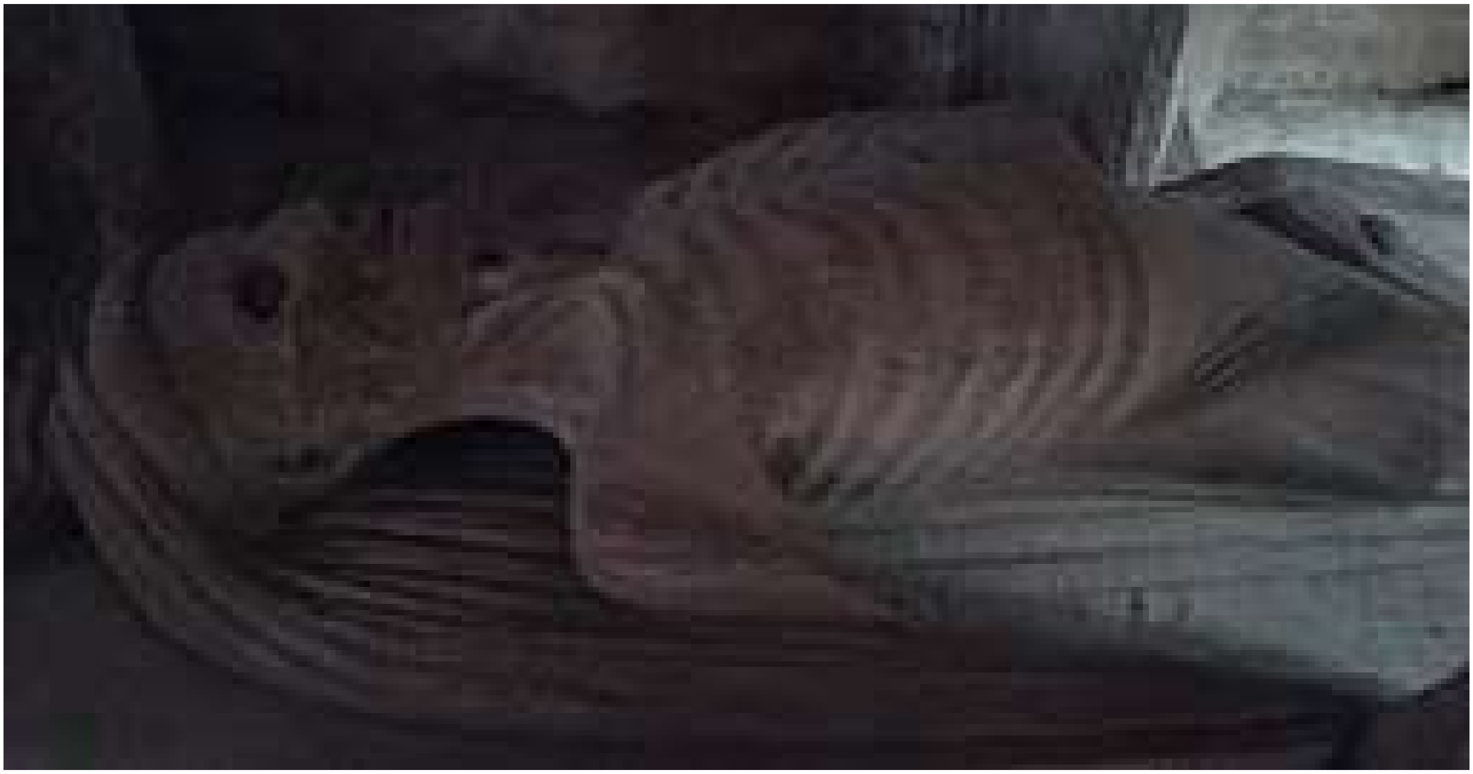
Tomb of John Golafre, by Unknown (1442, c.)



(/omeka/files/show/38)



(/omeka/files/show/39)

Title

Tomb of John Golafre, by Unknown (1442, c.)

Description

The tomb has two tiers: On the upper tier, John Golafre is represented in flesh and bones and covered by armor. On the lower tier though, he is represented as a skeleton lying on a shroud.

Creator

Unknown

Source

Golafre chantry in St Nicholas' church, Fyfield, Oxfordshire, UK.

Image of the two-tier tomb found in https://narratingwaste.wordpress.com/ (https://narratingwaste.wordpress.com/) *Waste Effects,* "Cadaver tombs: funerary art and architecture". https://narratingwaste.wordpress.com/2009/09/08/cadaver-tombs-funerary-art-and-architecture/ (https://narratingwaste.wordpress.com/2009/09/08/cadaver-tombs-funerary-art-and-architecture/)

Archived in:
https://web.archive.org/web/20200715225232/https://narratingwaste.wordpress.com/2009/09/08/cadaver-tombs-funerary-art-and-architecture/
(https://web.archive.org/web/20200715225232/https://narratingwaste.wordpress.com/2009/09/08/cadaver-tombs-funerary-art-and-architecture/)

Image of the lower tier found in Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Memento_Mori_in_St_Nicholas_Church.jpg (https://commons.wikimedia.org/wiki/File:Memento_Mori_in_St_Nicholas_Church.jpg)

Archived in:
https://web.archive.org/web/20200715225247/https://commons.wikimedia.org/wiki/File:Memento_Mori_in_St_Nicholas_Church.jpg
(https://web.archive.org/web/20200715225247/https://commons.wikimedia.org/wiki/File:Memento_Mori_in_St_Nicholas_Church.jpg)

Date

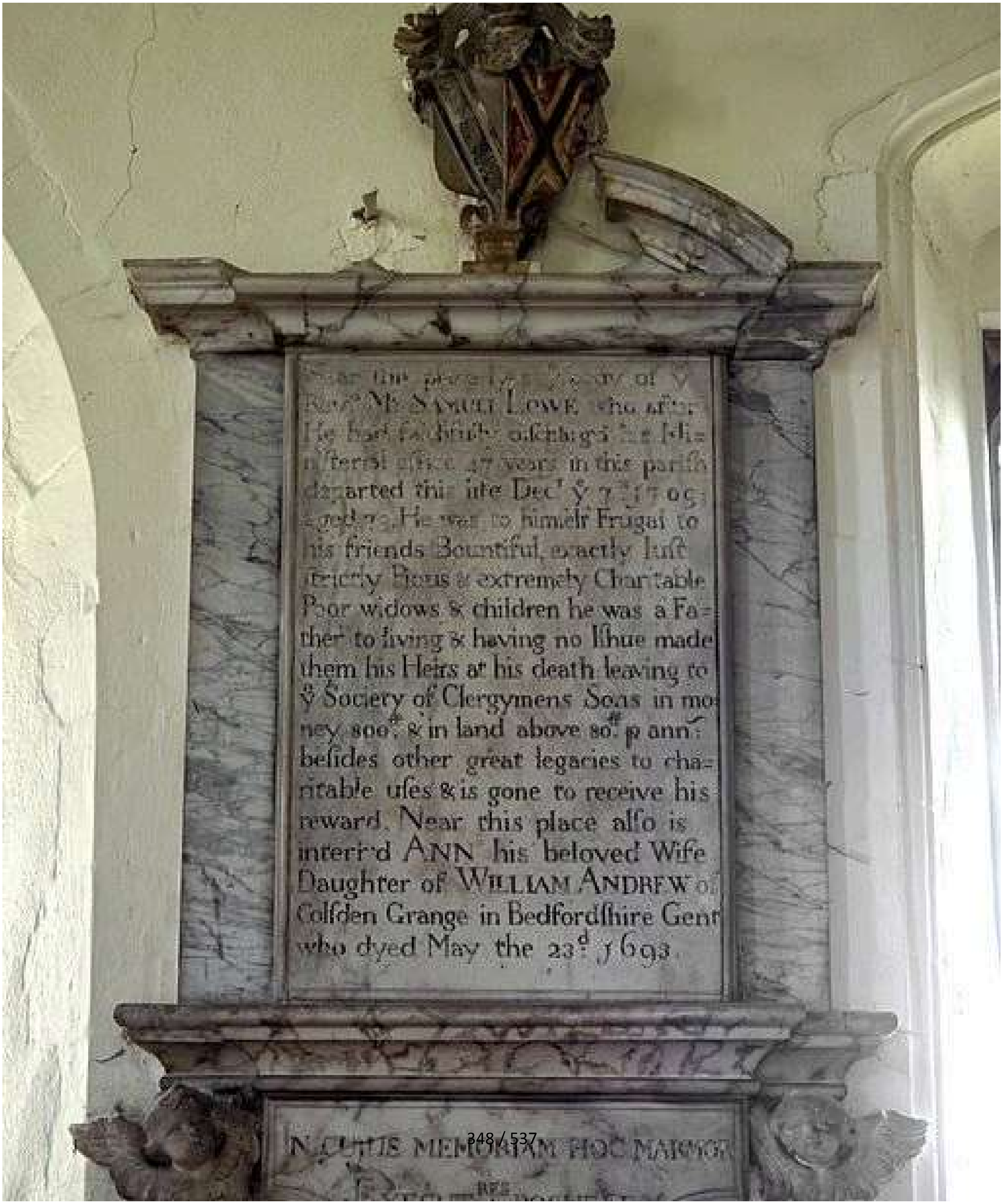
1442, c.

Format

Stone carving.
Dimensions: Unknown

Item Relations

This item has no relations.



Near this place lyeth y^{e} body of y^{e}
Rev^{d} M^{r} SAMUEL LOWE who after
He had faithfully discharged his Mi=
nisterial office 47 years in this pariſh
departed this life Dec^{r} y^{e} 7th 1705
aged 72. He was to himſelf Frugal to
his friends Bountiful, exactly Juſt
ſtrictly Pious & extremely Charitable
Poor widows & children he was a Fa=
ther to living & having no Iſſue made
them his Heirs at his death leaving to
y^{e} Society of Clergymens Sons in mo
ney 800^{ll} & in land above 80^{ll} ℘ ann:
beſides other great legacies to cha=
ritable uſes & is gone to receive his
reward. Near this place alſo is
interr'd ANN his beloved Wife
Daughter of WILLIAM ANDREW of
Colſden Grange in Bedfordſhire Gent
who dyed May the 23^{d} 1693.

N CUJUS MEMORIAM HOC MARMOR

(/omeka/files/show/41)

Title

Monument memorial to Rev Samuel Lowe and Ann in All Saints Church at High Laver, Essex, England, by Unknown (1709, c.)

Description

Wall monument to the Rev Samuel Lowe and his wife Ann in All Saints Church at High Laver, Essex, England. In the lower part of the monument, an inscription reading "In cujus memoriam hoc marmor. Execut res Posuere". On both sides of the inscription, there are two cherubs or angels, the one on the left is looking up at the monument. In the center below the inscription, a skull with two wings appears.

Creator

Unknown

Source

All Saints Church at High Laver, Essex, England, UK

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:All_Saints_Church_Rev_Samuel_Lowe_monument_High_Laver_Essex_England.jpg (https://commons.wikimedia.org/wiki/File:All_Saints_Church_Rev_Samuel_Lowe_monument_High_Laver_Essex_England.jpg)

Date

1709, c.

Format

Marble wall statue.
Dimensions: Unknown

Item Relations

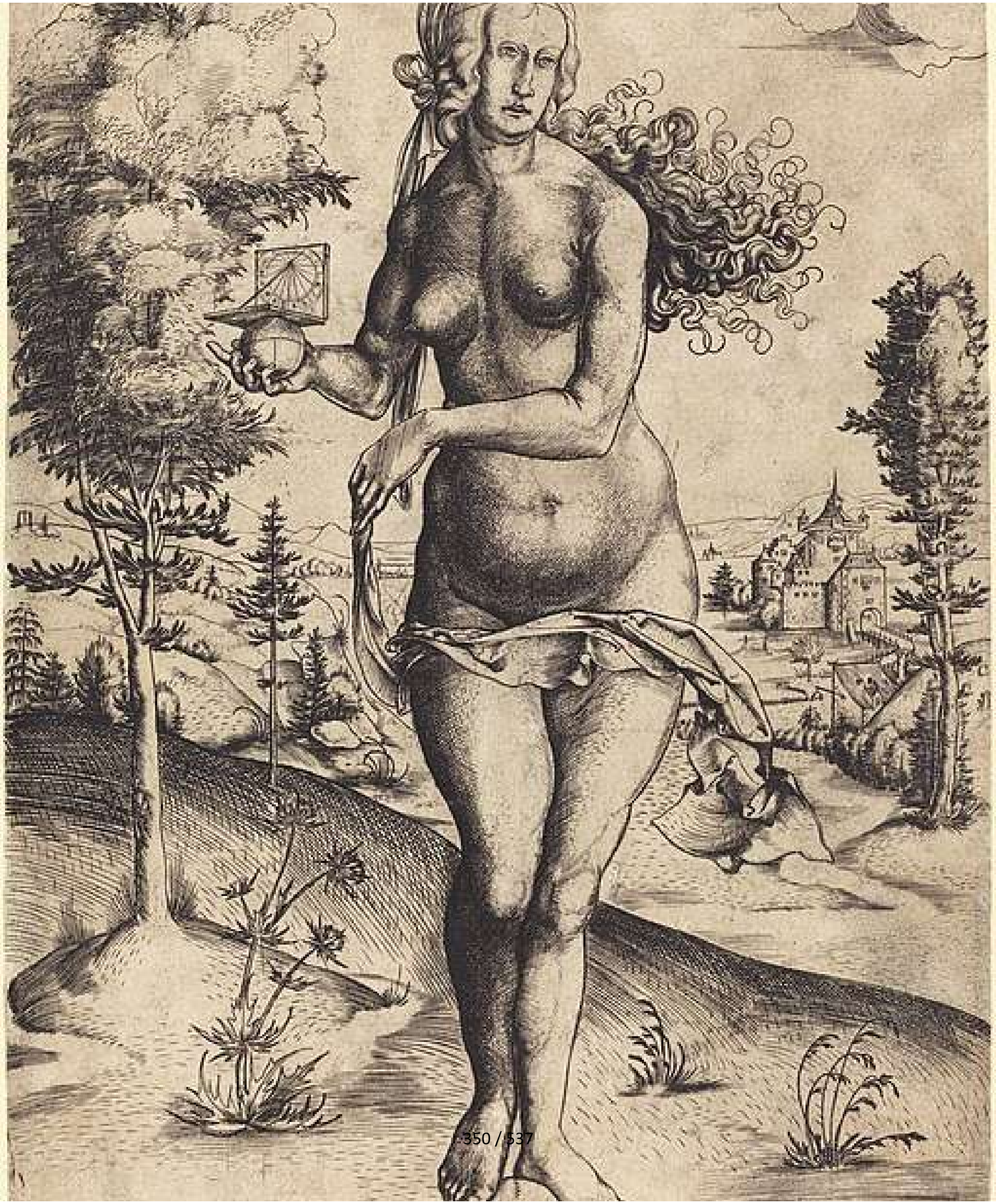
This item has no relations.

Citation

Unknown, “Monument memorial to Rev Samuel Lowe and Ann in All Saints Church at High Laver, Essex, England, by Unknown (1709, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/28.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/42)

Title

Memento Mori, by Master MZ (1500, c.)

Description

"Memento Mori; a nude woman holding a sundial, standing on a skull; with vast landscape behind." (Description from the British Museum, London, UK, https://www.britishmuseum.org/collection/object/P_1845-0809-455 (https://www.britishmuseum.org/collection/object/P_1845-0809-455))

Creator

Master MZ (active 1500-1550) (Matthäus Zaisinger)

Source

Art Institute Chicago:
https://www.artic.edu/artworks/23992/memento-mori (https://www.artic.edu/artworks/23992/memento-mori)

Reference number: 1937.293

Archived in:
https://web.archive.org/web/20200701114235/https://www.artic.edu/artworks/23992/memento-mori (https://web.archive.org/web/20200701114235/https://www.artic.edu/artworks/23992/memento-mori)

National Gallery of Art, Washington, the USA
https://www.nga.gov/collection/art-object-page.3398.html#provenance (https://www.nga.gov/collection/art-object-page.3398.html#provenance)

Accession number: 1943.3.186

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:R-20100923-0032.jpg (https://commons.wikimedia.org/wiki/File:R-20100923-0032.jpg)

Date

1500, c.

Format

Engraving in black on ivory laid paper.
Dimensions: 18 × 12.8 cm

Item Relations

This item has no relations.

Citation

Master MZ (active 1500-1550) (Matthäus Zaisinger), “Memento Mori, by Master MZ (1500, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/29.

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Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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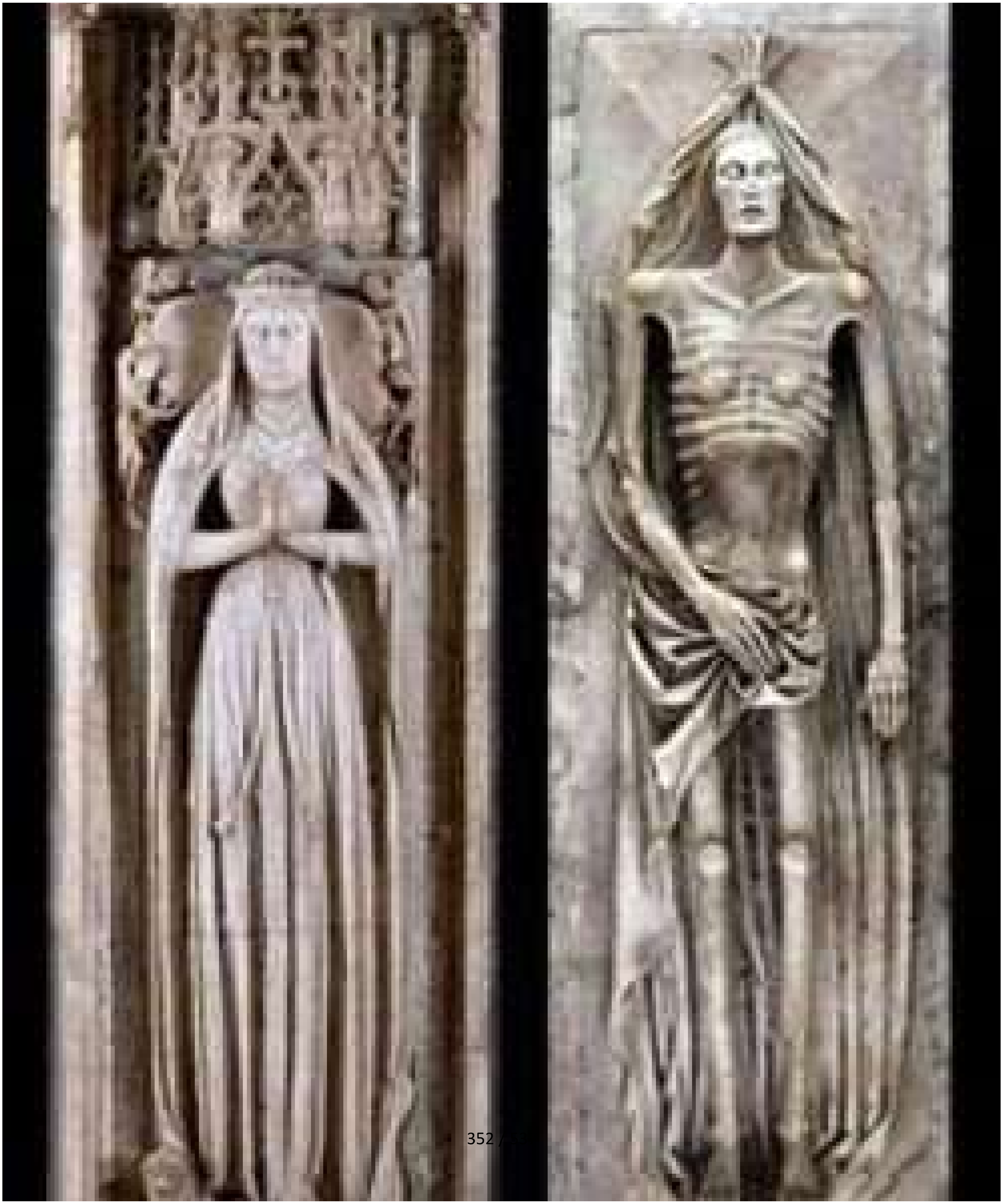


[(/omeka/files/show/5)](/omeka/files/show/5)

Title

Tomb of Alice de la Pole, Duchess of Suffolk, at St. Mary's Church, Ewelme (UK), by Unknown (1475, c.)

Description

Tomb of Alice de la Pole, Duchess of Suffolk, at St. Mary's Church, Ewelme, Oxfordshire. The tomb has two sections: in the top section (left image) the duchess is lying fully dressed with a crown. In the bottom section (right image), the skeleton of the duchess is portrayed, semi-covered by a shroud with her right hand holding the shroud in the low abdomen area. The top section is more ornate whereas the bottom one is bare. This double-decker tomb with the figure of a transi shows the remains of the breast as a gender marker. Another feminine marker, the long hair, is still present; however, the genital area is covered with a gesture of modesty of the hand pulling the shroud over the genitalia. The skeleton and the face are gender-neutral, even masculine-looking given the exaggerated width at the shoulders. The resulting image is androgynous in contrast with the feminine figure of the fleshed statue.

Creator

Unknown

Source

Tomb of Alice de la Pole, Duchess of Suffolk, at St Mary's Church, Ewelme, Oxfordshire, UK.

Found on website "Meandering Through Time" https://meanderingthroughtime.weebly.com/ (https://meanderingthroughtime.weebly.com/)

https://meanderingthroughtime.weebly.com/wars-of-the-roses-blog/the-transie-tomb (https://meanderingthroughtime.weebly.com/wars-of-the-roses-blog/the-transie-tomb)

Archived in:
https://web.archive.org/web/20200529181239/https://meanderingthroughtime.weebly.com/wars-of-the-roses-blog/the-transie-tomb
(https://web.archive.org/web/20200529181239/https://meanderingthroughtime.weebly.com/wars-of-the-roses-blog/the-transie-tomb)

Wikimedia Commons:
https://commons.wikimedia.org/wiki/Category:Tomb_of_Alice_de_la_Pole,_Duchess_of_Suffolk,_at_Ewelme
(https://commons.wikimedia.org/wiki/Category:Tomb_of_Alice_de_la_Pole,_Duchess_of_Suffolk,_at_Ewelme)

Archived in:
https://web.archive.org/web/20200706210911/https://commons.wikimedia.org/wiki/Category:Tomb_of_Alice_de_la_Pole,_Duchess_of_Suffolk,_at_Ewelme
(https://web.archive.org/web/20200706210911/https://commons.wikimedia.org/wiki/Category:Tomb_of_Alice_de_la_Pole,_Duchess_of_Suffolk,_at_Ewelme)

Date

1475, c.

Format

Alabaster.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

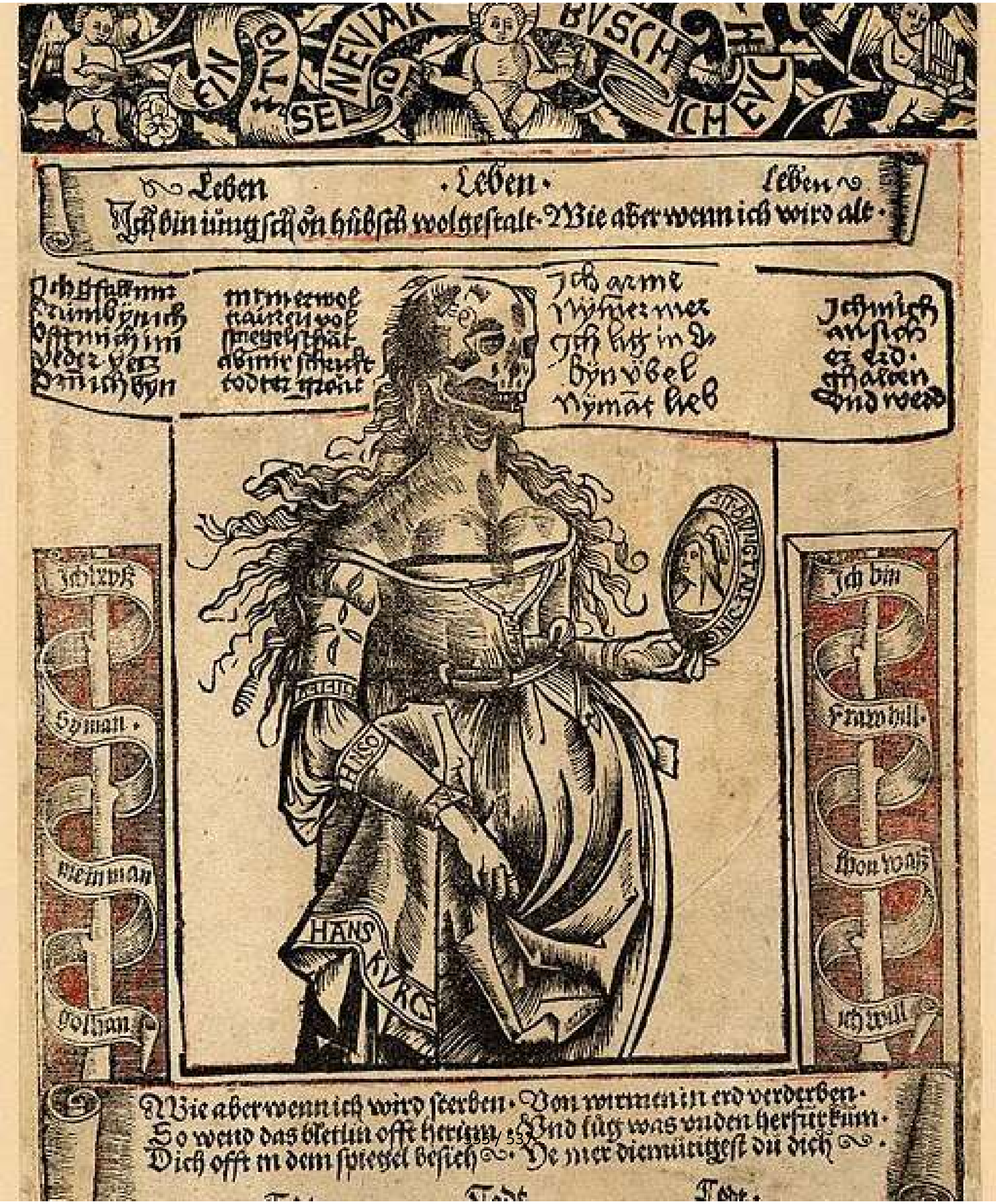
Unknown, “Tomb of Alice de la Pole, Duchess of Suffolk, at St. Mary's Church, Ewelme (UK), by Unknown (1475, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/3.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Omeka has encountered an error

To learn how to see more detailed information about this error, see the Omeka Classic User Manual page on retrieving error messages.


EIN SELIG NEV IAR BVSCH ICH EVCH
Leben · Leben · leben
Ich bin iüng ſchön hübſch wolgeſtalt · Wie aber wenn ich wird alt ·
Ich arme
nymmer mer
Ich ſitz in
byn übel
nymat lieb
Ich bin
Fraw bill ·
HANS KVRG
Wie aber wenn ich wird ſterben · Von wirmen in erd verderben ·
So wend das bletlin offt herumm · Und ſüch was unden herfürkum ·
Dich offt in dem ſpiegel beſich · Ye mer diemütigeſt du dich ·
Todt · Todt ·

(/omeka/files/show/45)

Title

A memento Mori with wishes for the New Year, by Unknown (1500, c.)

Description

"A memento mori with wishes for the New Year; sheet printed from eleven blocks; in the centre is a woman with a skull instead of the face reflected in the mirror which she is holding; her mirror and dress are inscribed; further inscriptions are on six scrolls; at the top and bottom are two borders, of which the upper one contains Christ-child, two angels and greetings for the new year." (Description from The British Museum, London, UK, https://www.britishmuseum.org/collection/object/P_1895-0122-28 (https://www.britishmuseum.org/collection/object/P_1895-0122-28))

Inscription content: On the upper border the New Year's wishes: "EIN GVT SELIG NEV IAR BVSCH ICH EVCH". On the scroll underneath the upper border: "~ Leben · Leben · Leben ~ Ich bin iung schön hübsch wolgestalt · Wie aber wenn ich wird alt". On the central block: on the dress the name "Hans KVRCZ" is inscribed, on the mirror: "ZIT BRINGT ALLE DING"

"The beautiful woman with long hair has a skull in the place of the young face she sees in her mirror. The main text underlines the obvious message. It is written in verse by the Munich poet Hans Kurz, whose name appears on the hem on the woman's skirt. The two ribbon-texts which flank her add the information that her name is Syman (sie-Mann) and Frau Hille (Holle), respectively virago and witch. The heading gives the function of the sheet as a New Year greeting. Its male producers (artist, poet, printer) thus issue a warning to those who buy and contemplate the sheet that women are dangerous agents of mortality in the world. Above sits the Christ-child holding the orb of power. The print was probably published in Munich." (Curator's comments from The British Museum, London, UK, https://www.britishmuseum.org/collection/object/P_1895-0122-28 (https://www.britishmuseum.org/collection/object/P_1895-0122-28))

Creator

Unknown

Source

The British Museum, London, UK.
https://www.britishmuseum.org/collection/object/P_1895-0122-28 (https://www.britishmuseum.org/collection/object/P_1895-0122-28)

Archived in:
https://web.archive.org/web/20200718195239/https://www.britishmuseum.org/collection/object/P_1895-0122-28 (https://web.archive.org/web/20200718195239/https://www.britishmuseum.org/collection/object/P_1895-0122-28)

© The Trustees of The British Museum
Asset number: 43792001
Museum Number: 1895,0122.28

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Kurtz_memento_mori.jpg (https://commons.wikimedia.org/wiki/File:Kurtz_memento_mori.jpg)

Date

1500, c.

Format

Woodcut, partly hand-colored and underlined in red.
Dimensions: 30 × 19,5 cm

Item Relations

This item has no relations.

Citation

Unknown, “A memento Mori with wishes for the New Year, by Unknown (1500, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/32.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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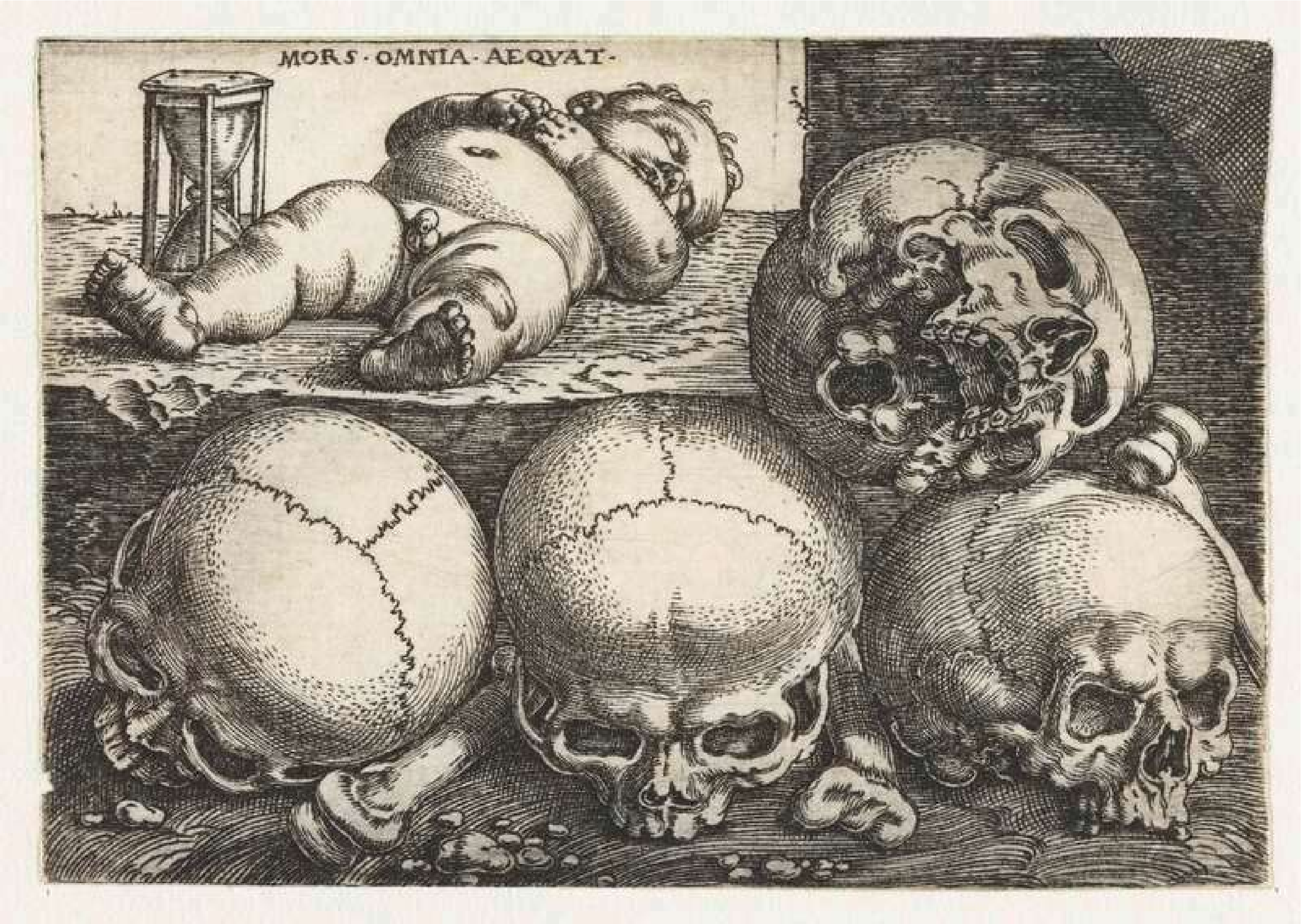
Sleeping child with hourglass and four skulls, by Beham (1512, c.)



(/omeka/files/show/59)

Title

Sleeping child with hourglass and four skulls, by Beham (1512, c.)

Description

Original title: Slapend kind met zandloper en vier schedels ("Sleeping child with hourglass and four skulls").

The engraving represents a naked baby boy sleeping with his hands on his chest on the top left corner. Next to him, an hourglass. on the right and bottom part of the engraving, four skulls and three femurs appear.

Gender perspective: The Latin inscription reads "Death makes everything the same". This undifferentiating role of the death contrasts with the displayed masculine sex of the young boy and is echoed the indeterminate gender of the skulls. Also, the adult skulls contrast with the youth of the boy. One of the skulls is in the same position as his resting head. The use of neutral in Latin "omnia" implies the loss of the category of gender that is echoed in the fragmentation of skulls without the jaws.

Creator

https://web.archive.org/web/20200603232845/https://www.rijksmuseum.nl/en/collection/RP-P-OB-4202 (https://web.archive.org/web/20200603232845/https://www.rijksmuseum.nl/en/collection/RP-P-OB-4202)

Object Number: RP-P-OB-4202

Also found in Europeana:
https://www.europeana.eu/en/item/90402/RP_P_OB_4201 (https://www.europeana.eu/en/item/90402/RP_P_OB_4201)

Identifier:
http://hdl.handle.net/10934/RM0001.COLLECT.30929 (http://hdl.handle.net/10934/RM0001.COLLECT.30929)

Collection name: 90402_M_NL_Rijksmuseum

Date

1512, c.

Format

Engraving.
Dimensions: 5.2 × 7.6 cm

Item Relations

This item has no relations.

Citation

Beham, Barthel (1502-1540), “Sleeping child with hourglass and four skulls, by Beham (1512, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/34.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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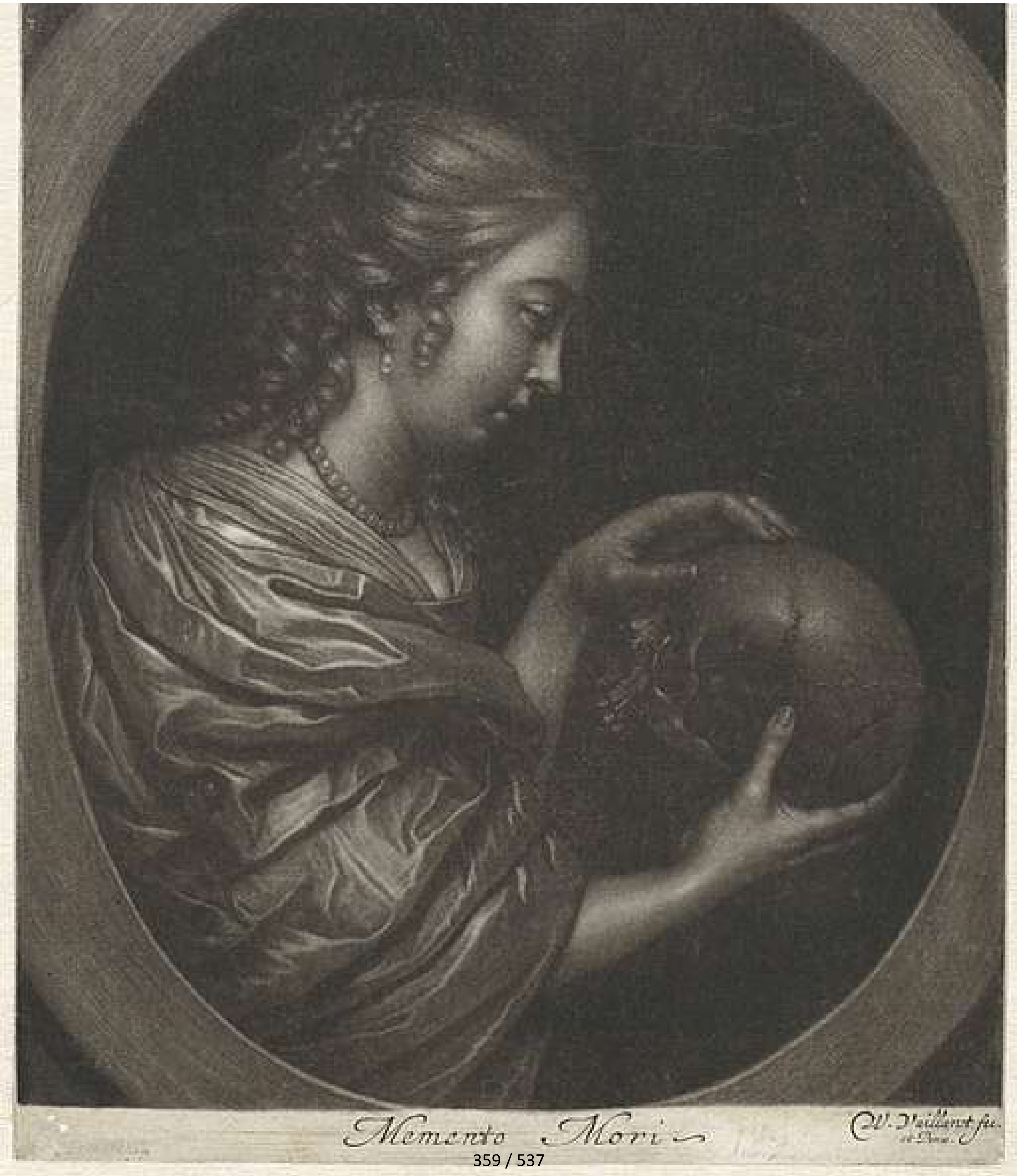

Memento Mori
W. Vaillant fec.
et Exc.

(/omeka/files/show/48)

Title

Gender perspective: The way she is caressing the skull gives the scene an erotic tone of a woman caressing the face of her lost lover or husband. At the same time, the tradition of death and the mirror makes of the skull a female skull, a representation of herself. This ambiguity is embedded in the image, and at the same time, set aside by death's lack of gender.

Creator

Vaillant, Wallerant (1623-1677)

Source

Rijksmuseum, Netherlands.
http://hdl.handle.net/10934/RM0001.COLLECT.46591 (http://hdl.handle.net/10934/RM0001.COLLECT.46591)

Object Number: RP-P-1904-2266

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Jonge_vrouw_met_een_schedel_Memento_Mori_(titel_op_object),_RP-P-1904-2266.jpg
(https://commons.wikimedia.org/wiki/File:Jonge_vrouw_met_een_schedel_Memento_Mori_(titel_op_object),_RP-P-1904-2266.jpg)

Date

1658, c.

Format

Paper.
Dimensions: 22.5 × 18.1 cm

Item Relations

This item has no relations.

Collection

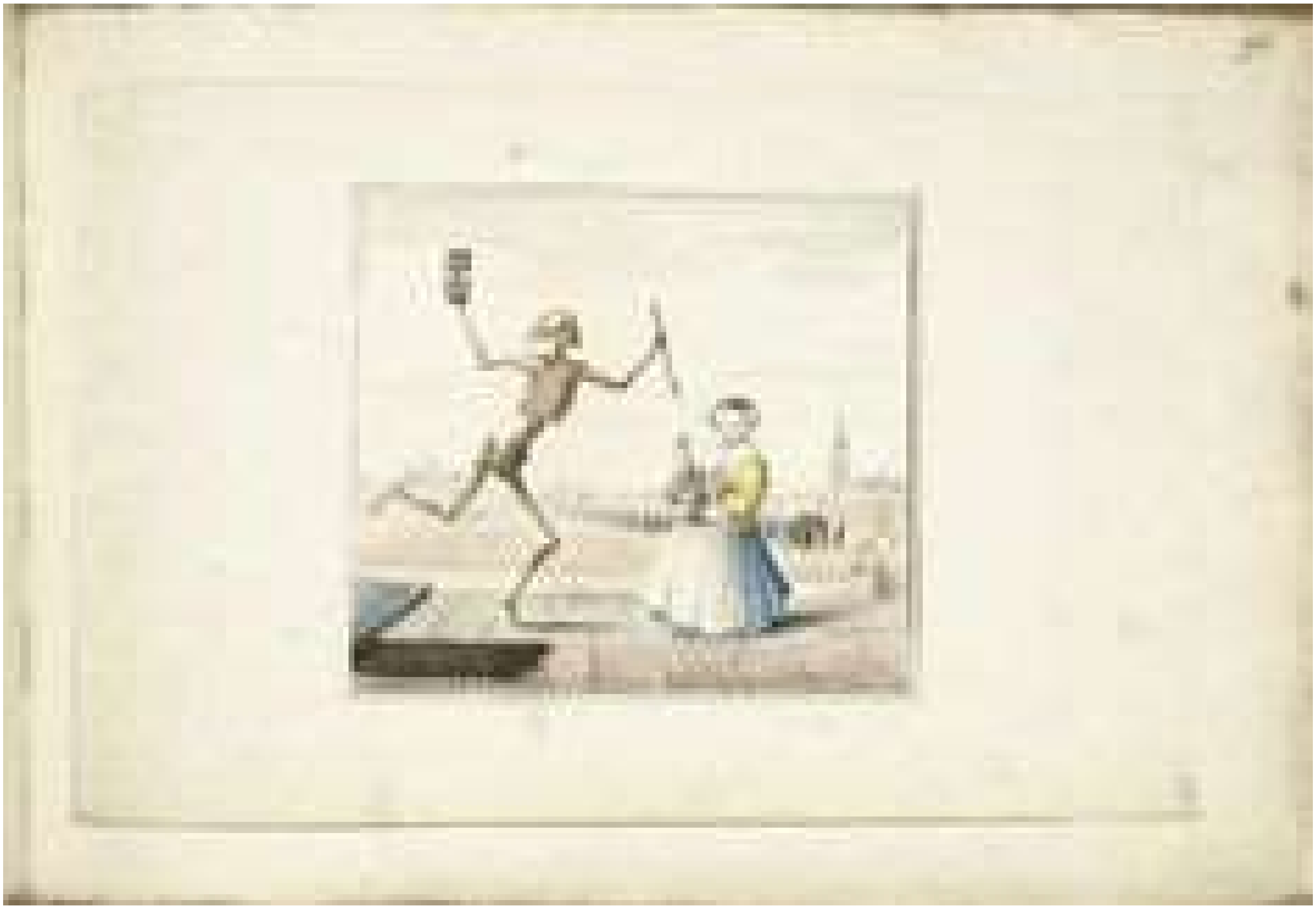
Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

Vaillant, Wallerant (1623-1677), “Young woman with a skull Memento Mori, by Vaillant (1658, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/35.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Death next to a little girl, by Borch, (1656, c.)



(/omeka/files/show/51)

Title

Death next to a little girl, by Borch, (1656, c.)

Description

Original title: Dood naast een klein meisje ("Death next to a little girl").

"Death dancing next to a girl. In the left foreground you can see the girl's grave with the date on which the drawing was made or on which the girl died. On the right is a long funeral procession to the entrance of a church." (Translated description from Rijksmuseum, Netherlands, https://www.rijksmuseum.nl/nl/mijn/verzamelingen/2162604--becky-head/memento/objecten#/BI-1887-1463-96A,6 (https://www.rijksmuseum.nl/nl/mijn/verzamelingen/2162604--becky-head/memento/objecten#/BI-1887-1463-96A,6) , Archived in: https://web.archive.org/web/20200718204608/https://www.rijksmuseum.nl/en/collection/BI-1887-1463-96A (https://web.archive.org/web/20200718204608/https://www.rijksmuseum.nl/en/collection/BI-1887-1463-96A))

Gender perspective: The image of the skeleton appears, as usual, gender-neutral, but the hair on the head and the use of an arrow instead of the scythe, as well as the gender of the young girl and the doll, point to a female identity of the skeleton.

Creator

http://hdl.handle.net/10934/RM0001.COLLECT.477285 (http://hdl.handle.net/10934/RM0001.COLLECT.477285)

Object Number: BI-1887-1463-96A

Archived in:
https://web.archive.org/web/20200718204608/https://www.rijksmuseum.nl/en/collection/BI-1887-1463-96A (https://web.archive.org/web/20200718204608/https://www.rijksmuseum.nl/en/collection/BI-1887-1463-96A)

Date

1656, c.

Format

Paper watercolor.
Dimensions: 13.4 × 15 cm

Item Relations

This item has no relations.

Citation

Borch, Gesina ter (1633-1690), “Death next to a little girl, by Borch, (1656, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/36.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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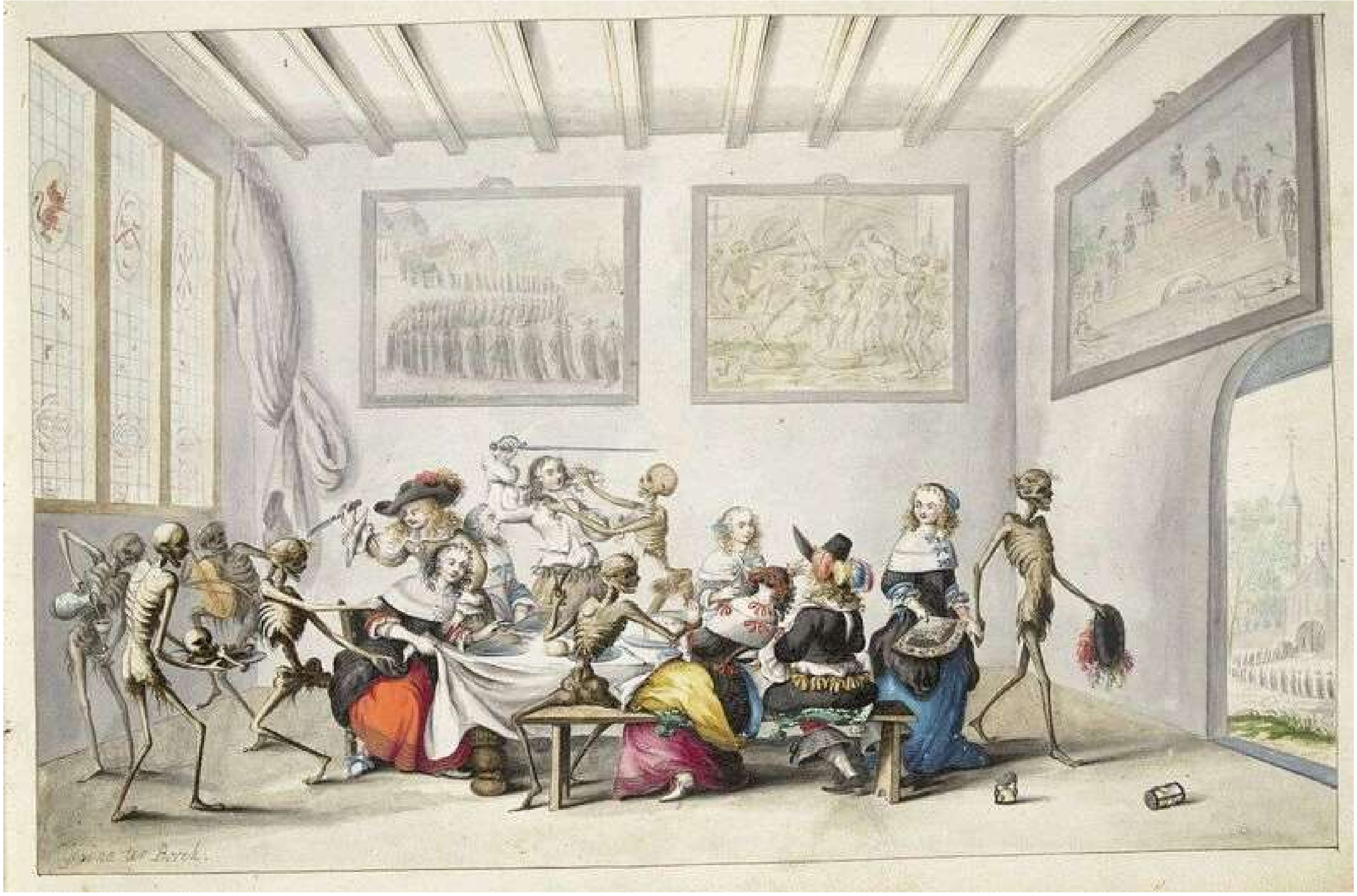
Cheerful company disturbed by death, by Borch (1660)



(/omeka/files/show/52)

Title

Cheerful company disturbed by death, by Borch (1660)

Description

Original title: Vrolijk gezelschap dat door de dood wordt gestoord ("Cheerful company disturbed by death").

This painting represents a banquet, where some of the guests are humans, and others are skeletons. Most of the skeletons on the left seem to assist the banquet (serving drinks and food, and one playing the violin), whereas others seem to be disrupting the event (two of these wearing crowns of thorns are grabbing two women, whereas another is fighting a man). On the right, a woman peacefully walks away with a skeleton holding hands. The skeleton is also wearing a crown of thorns and is holding in its left hand what appears to be a feathers hat, similar to the hats men are wearing in the painting. Only one of these skeletons is represented with hair. Out of the three paintings in the banquet room, one of them depicts what appears to be a celebration with skeletons, most of these playing music in the tradition of the totentanz or dance macabre. The painting to the right seems to represent the ages of life from childhdood to death.

Gender perspective: The skeletons, not clearly marked regarding sex, are executing some tasks attributed to the male gender, such as taking a woman's way or flirting with another woman, and activities traditionally reserved for females such as serving food and wine. Notice that the painting of the ages of life on the wall mixes male and female figures, and the final corpse is female.

Creator

Borch, Gesina ter (1633-1690)

Archived in:
https://web.archive.org/web/20200610083913/https://www.rijksmuseum.nl/en/collection/BI-1887-1463-16 (https://web.archive.org/web/20200610083913/https://www.rijksmuseum.nl/en/collection/BI-1887-1463-16)

Also found in "Dances of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=gesina-ter-borch-selskab (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=gesina-ter-borch-selskab)

Date

1660

Format

Paper watercolor.
Dimensions: 24.3 × 36 cm

Item Relations

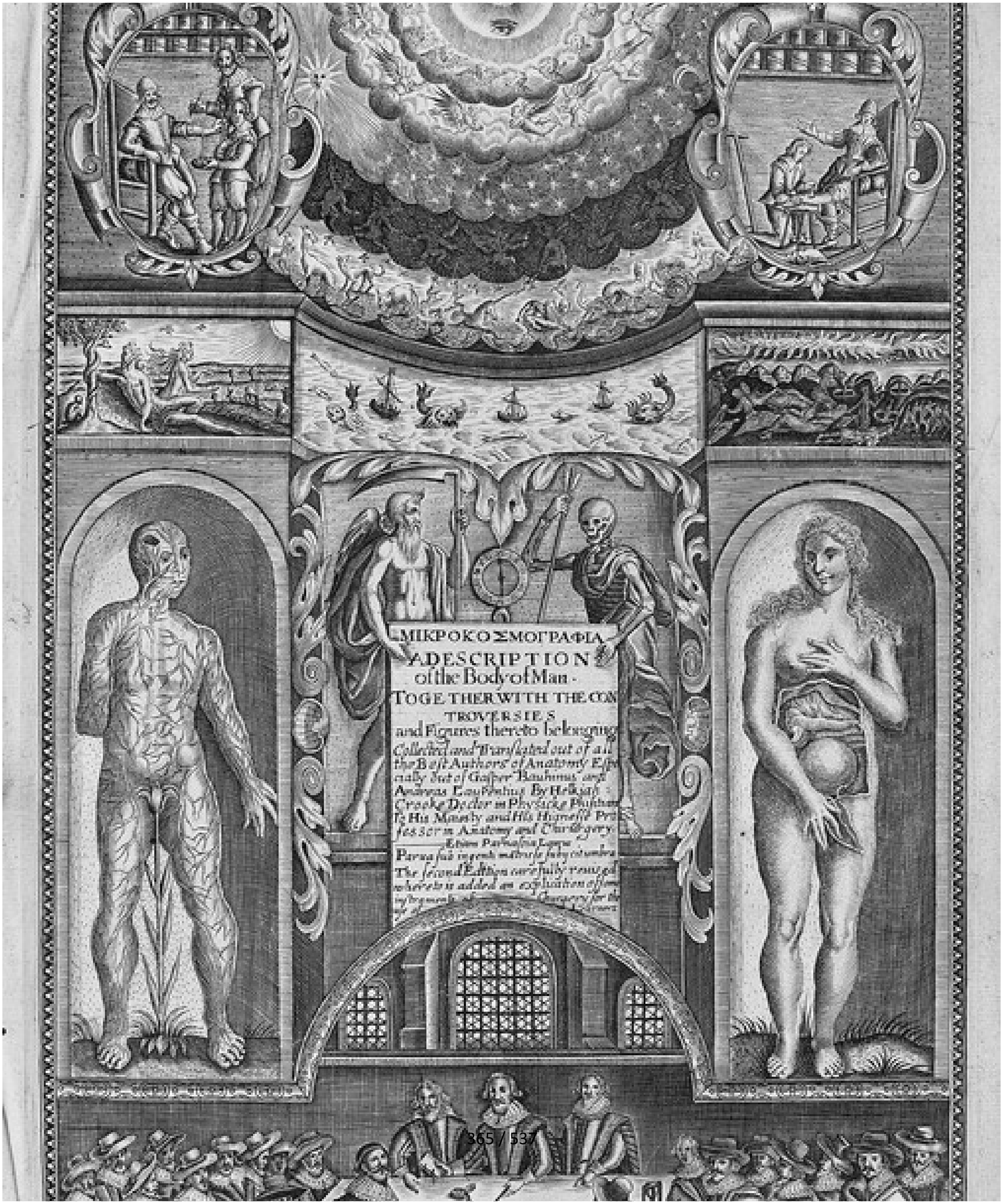
This item has no relations.

Citation

Borch, Gesina ter (1633-1690), “Cheerful company disturbed by death, by Borch (1660),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/37.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



ΜΙΚΡΟΚΟΣΜΟΓΡΑΦΙΑ

A DESCRIPTION
of the Body of Man.
TOGETHER WITH THE CONTROVERSIES
and Figures thereto belonging
Collected and Tranſlated out of all
the Beſt Authors of Anatomy Eſpecially
out of Gaſper Bauhinus and
Andreas Laurentius By Helkiah
Crooke Doctor in Phyſicke Phyſitian
to His Maieſty and His Highneſſe Profeſſor
in Anatomy and Chirurgery.

Etiam Parnaſſia Laurus
Parva ſub ingenti matris ſe ſubijcit umbra.

The ſecond Edition carefully reviſed
whereto is added an explication of the
inſtruments of [illegible] Chirurgery for the

MD sculptor
Printed by
T Cotes and R Cotes for
Michaell
Sparke and are to be sould at the blew byble in Greene Arbor

[(/omeka/files/show/53)](/omeka/files/show/53)

Title

Engraved title page *Mikrokosmographia*, by Crooke (1631)

Description

On the cover of this anatomy book, several scenes are represented. Most of these depict a scientific environment, such as a person attending another person's injuries, or a table surrounded by men pointing at and inspecting the inside of a person's skull. In the center of the cover, a naked man with wings on the left and a skeleton on the right hold a rectangle where the title of the book is written down. On both sides, a man and a woman are depicted with exposed internal organs.

Gender perspective: The skeleton representing Death to the left with an arrow is, by its position, situated close to the woman and in the balance of the image corresponds to the female side. it is however absolutely neutral regarding sex or gender markers. At the most, we can say that the arrow of death, instead of the scythe, connect the figure to an angel of death, a figure of sexual ambiguity.

Creator

Crooke, Helkiah (1576-1648) (author)
Cotes, Thomas and Richard (printed by)
Sparke, Michael (sold by)

Source

Cover of the book:
Crooke, Helkiah (1631). *Mikrokosmographia. A description of the body of man. Together with the controversies thereto belonging / Collected and translated out of all the best authors of anatomy, especially out of Gasper Bauhinus and Andreas Laurentius.* London : Printed by Thomas and Richard Cotes, and are to be sold by Michael Sparke, 1631.
STC 6063
ESTC S107279
Russell, K.F. Brit. anatomy (2nd ed.), 223
STC (2nd ed.), 6063

Found in Wellcome Library:

https://search.wellcomelibrary.org/iii/encore/record/C__Rb1010720;jsessionid=E2BF5A406248F084E4C2779A51A03E32?lang=eng#_ga=2.265372681.760483977.1595271586-1133108862.1594404625 (https://search.wellcomelibrary.org/iii/encore/record/C__Rb1010720;jsessionid=E2BF5A406248F084E4C2779A51A03E32?lang=eng#_ga=2.265372681.760483977.1595271586-1133108862.1594404625)

System number: .b10107204

Archived in:

https://web.archive.org/web/20200720194932/https://search.wellcomelibrary.org/iii/encore/record/C__Rb1010720;jsessionid=E2BF5A406248F084E4C2779A51A03E32?lang=eng (https://web.archive.org/web/20200720194932/https://search.wellcomelibrary.org/iii/encore/record/C__Rb1010720;jsessionid=E2BF5A406248F084E4C2779A51A03E32?lang=eng)

Image found in Wellcome collection:
https://wellcomecollection.org/works/jh6d9mt9 (https://wellcomecollection.org/works/jh6d9mt9)

Archived in:

https://web.archive.org/web/20200720195130/https://wellcomecollection.org/works/jh6d9mt9 (https://web.archive.org/web/20200720195130/https://wellcomecollection.org/works/jh6d9mt9)

Date

1631

Format

Engraving.
Dimensions: Unknown

Item Relations

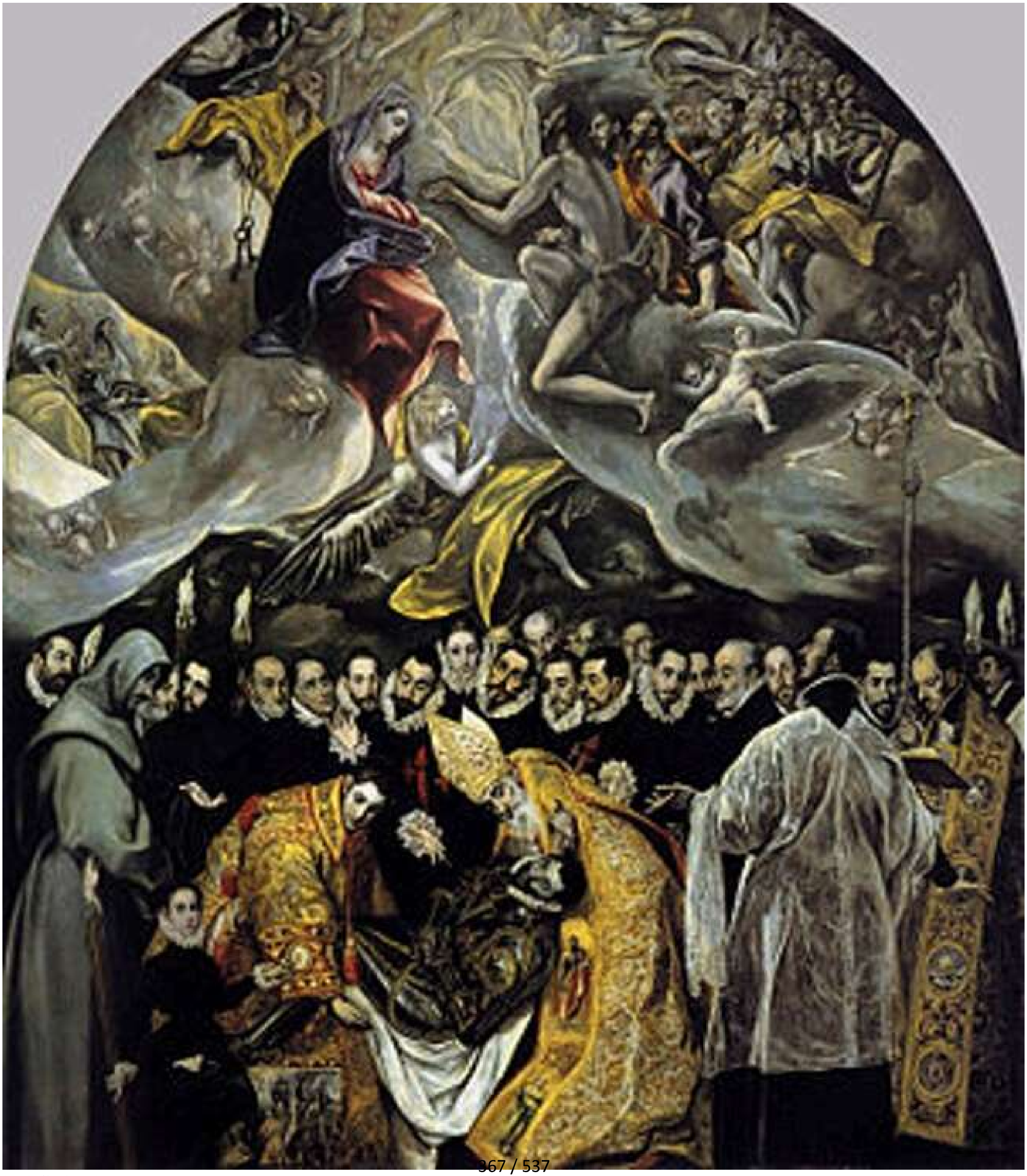
This item has no relations.

Citation

Crooke, Helkiah (1576-1648) (author) Cotes, Thomas and Richard (printed by) Sparke, Michael (sold by), “Engraved title page Mikrokosmographia, by Crooke (1631),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/38.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



[(/omeka/files/show/54)](/omeka/files/show/54)

Title

arms. The painter wanted to represent his soul in the form of a translucent children's figure, introducing it to heavenly glory, with the intersection of the Virgin and Saint John. Behind the Virgin appears Saint Peter with the keys and below are the saints of the Old Testament: King David with the harp, Moses with the tables of the law, and Noah with the ark. Among the group of saints on the right is the portrait of Felipe II." (Translated description from La Cámara del Arte webpage, https://www.lacamaradelarte.com/2018/05/el-entierro-del-conde-de-orgaz.html (https://www.lacamaradelarte.com/2018/05/el-entierro-del-conde-de-orgaz.html) , Archived in: https://web.archive.org/web/20180508021219/https://www.lacamaradelarte.com/2018/05/el-entierro-del-conde-de-orgaz.html (https://web.archive.org/web/20180508021219/https://www.lacamaradelarte.com/2018/05/el-entierro-del-conde-de-orgaz.html))

Gender perspective: The soul of the Count of Orgaz is transferred by the angel to heaven in the form of a very young child, a common representation, together with a pigeon, etc. for the soul after death. This representation implies a new symbolic body instead of the adult male body of the Count at the moment of his death. Although the child may be male or female, the just born baby is near to a representation of a lack of defined gender identity.

Creator

El Greco (1541-1614), (Doménikos Theotokópoulos)

Source

In Saint Tomé Church, Toledo, Spain.

Found in Wikipedia:
https://en.wikipedia.org/wiki/The_Burial_of_the_Count_of_Orgaz (https://en.wikipedia.org/wiki/The_Burial_of_the_Count_of_Orgaz)

Archived in:
https://web.archive.org/web/20190404023249/https://en.wikipedia.org/wiki/The_Burial_of_the_Count_of_Orgaz (https://web.archive.org/web/20190404023249/https://en.wikipedia.org/wiki/The_Burial_of_the_Count_of_Orgaz)

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Entierro_del_Conde_de_Orgaz.jpg (https://commons.wikimedia.org/wiki/File:Entierro_del_Conde_de_Orgaz.jpg)

Archived in:
https://web.archive.org/web/20200502070731/https://commons.wikimedia.org/wiki/File:Entierro_del_Conde_de_Orgaz.jpg (https://web.archive.org/web/20200502070731/https://commons.wikimedia.org/wiki/File:Entierro_del_Conde_de_Orgaz.jpg)

Date

1586

Format

Oil on canvas.
Dimensions: 480 × 360 cm

Item Relations

This item has no relations.

Citation

El Greco (1541-1614), (Doménikos Theotokópoulos), “The Burial of the Count of Orgaz, by El Greco (1586),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/39.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

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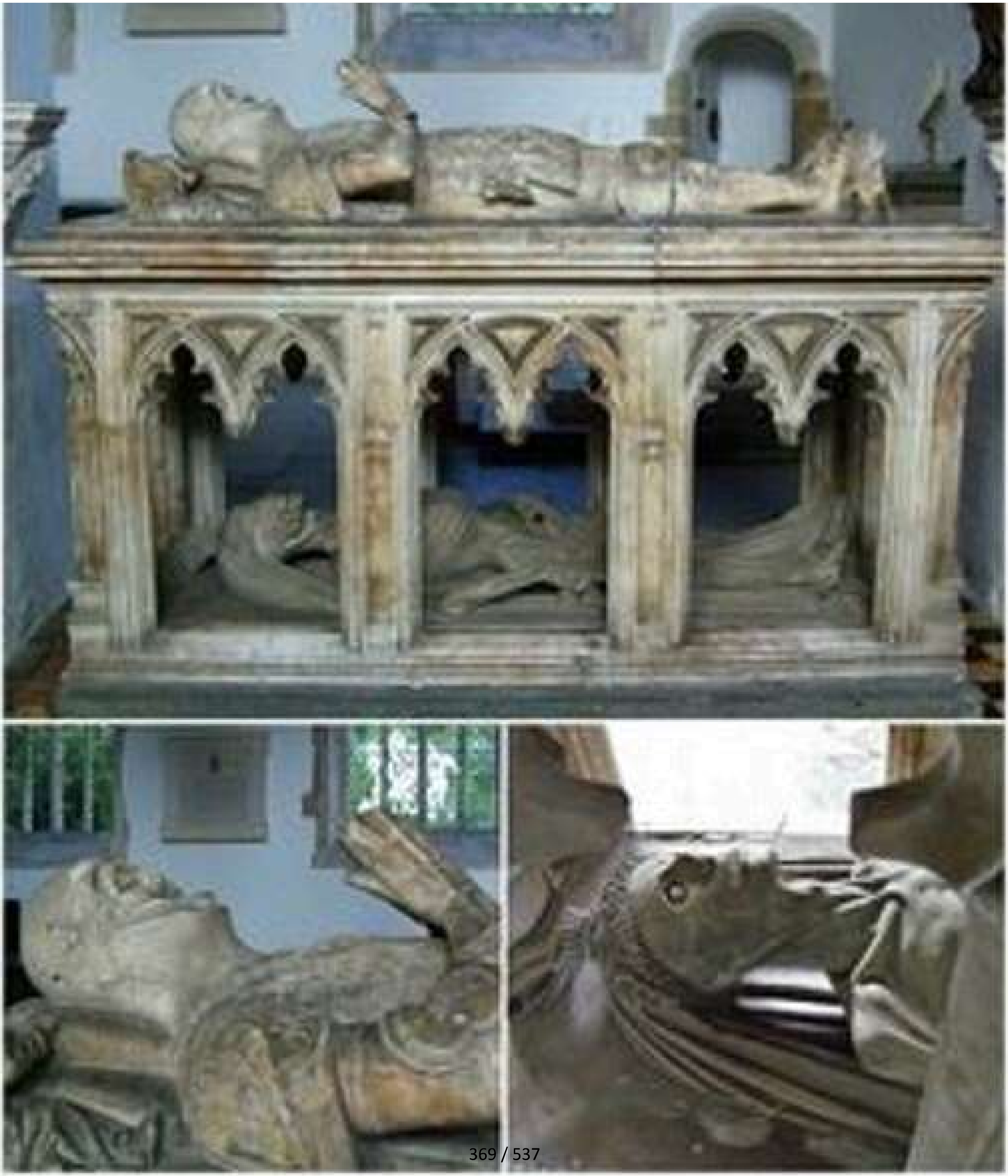

(/omeka/files/show/55)

Title

Creator

Unknown

Source

In The Fitzalan Chapel, church of St. Nicholas in Arundel Castle, Arundel, UK.

Wikimedia commons:
https://en.wikipedia.org/wiki/John_Fitzalan,_7th_Earl_of_Arundel (https://en.wikipedia.org/wiki/John_Fitzalan,_7th_Earl_of_Arundel)

https://en.wikipedia.org/wiki/File:Arundel2.JPG (https://en.wikipedia.org/wiki/File:Arundel2.JPG)

https://en.wikipedia.org/wiki/File:Arundel4.JPG (https://en.wikipedia.org/wiki/File:Arundel4.JPG)

Archived in:
https://web.archive.org/web/20200519040114/https://en.wikipedia.org/wiki/John_Fitzalan,_7th_Earl_of_Arundel (https://web.archive.org/web/20200519040114/https://en.wikipedia.org/wiki/John_Fitzalan,_7th_Earl_of_Arundel)

https://web.archive.org/web/20171001200450/https://en.wikipedia.org/wiki/File:Arundel2.JPG (https://web.archive.org/web/20171001200450/https://en.wikipedia.org/wiki/File:Arundel2.JPG)

https://web.archive.org/web/20151121211032/https://en.wikipedia.org/wiki/File:Arundel4.JPG (https://web.archive.org/web/20151121211032/https://en.wikipedia.org/wiki/File:Arundel4.JPG)

Date

1435, c.

Format

Two-tier tomb.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Unknown, “John Fitzalan, Earl of Arundel tomb, by Unknown (1435, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/40.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

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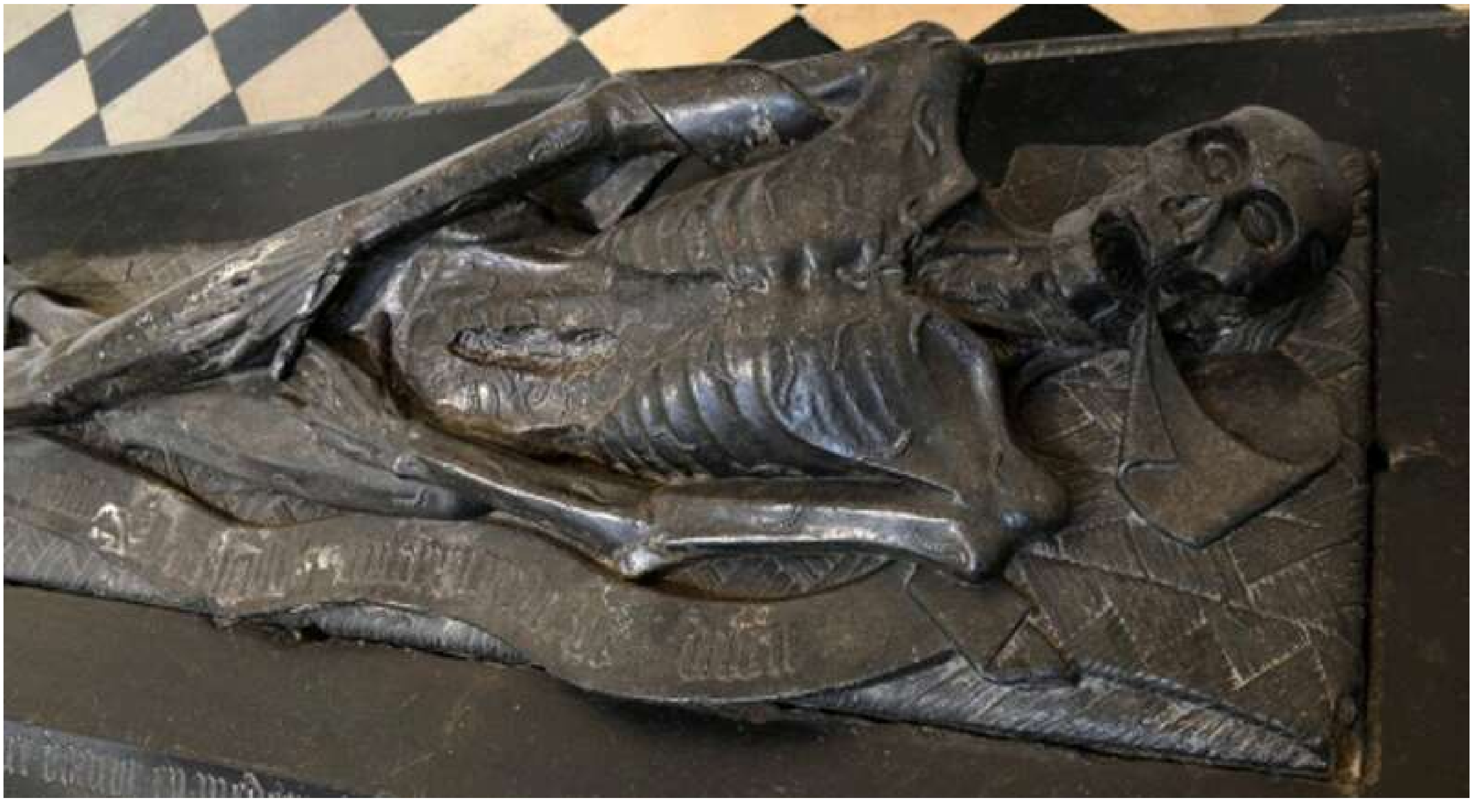
Transi of Guillaume Lefranchois, by Unknown (1446)



(/omeka/files/show/56)

Title

Transi of Guillaume Lefranchois, by Unknown (1446)

Description

Original title: Transi de Guillaume Lefranchois ("Transi of Guillaume Lefranchois").

This statue is a representation of "memento mori" or "transi". These monuments represent a deceased person in the form of a skeleton. In this representation, the portrayed body is in a state of decomposition transitioning into a skeleton with very little skin left. Instead of lying on the skeleton's back, this skeleton is turned towards its left side, its right leg crossed over the left leg. The skeleton is using its hands to cover its intimate parts. The skull is turned towards the left upper side with the mouth open. From the mouth, a ribbon is coming out and it is rolled around its arm and legs. The statue is represented with ears, hair on the back of the skull, and closed eyes. The skeleton is also covered with worms intensifying the illusion of decomposition in the statue.

Creator

Unknown

Source

The statue was previously located at the Church of Saint-Barthélemy de Béthune. Its present location is The Museum of Fine Arts Arras, France.

Found in Musenor webpage:
https://webmuseo.com/ws/musenor/app/collection/record/12705 (https://webmuseo.com/ws/musenor/app/collection/record/12705)

Archived in:
https://web.archive.org/web/20200721203357/https://webmuseo.com/ws/musenor/app/collection/record/12705
(https://web.archive.org/web/20200721203357/https://webmuseo.com/ws/musenor/app/collection/record/12705)

Inventory number in Museum of Fine Arts Arras, France: 883.2.10

https://web.archive.org/web/20200721203647/https://commons.wikimedia.org/wiki/File:Transi_Guillaume_Lefranchois_Arras_31052014_08.jpg
(https://web.archive.org/web/20200721203647/https://commons.wikimedia.org/wiki/File:Transi_Guillaume_Lefranchois_Arras_31052014_08.jpg)

Date

1446

Format

Sculpture.
Dimensions: 223 × 105 × 32

Item Relations

This item has no relations.

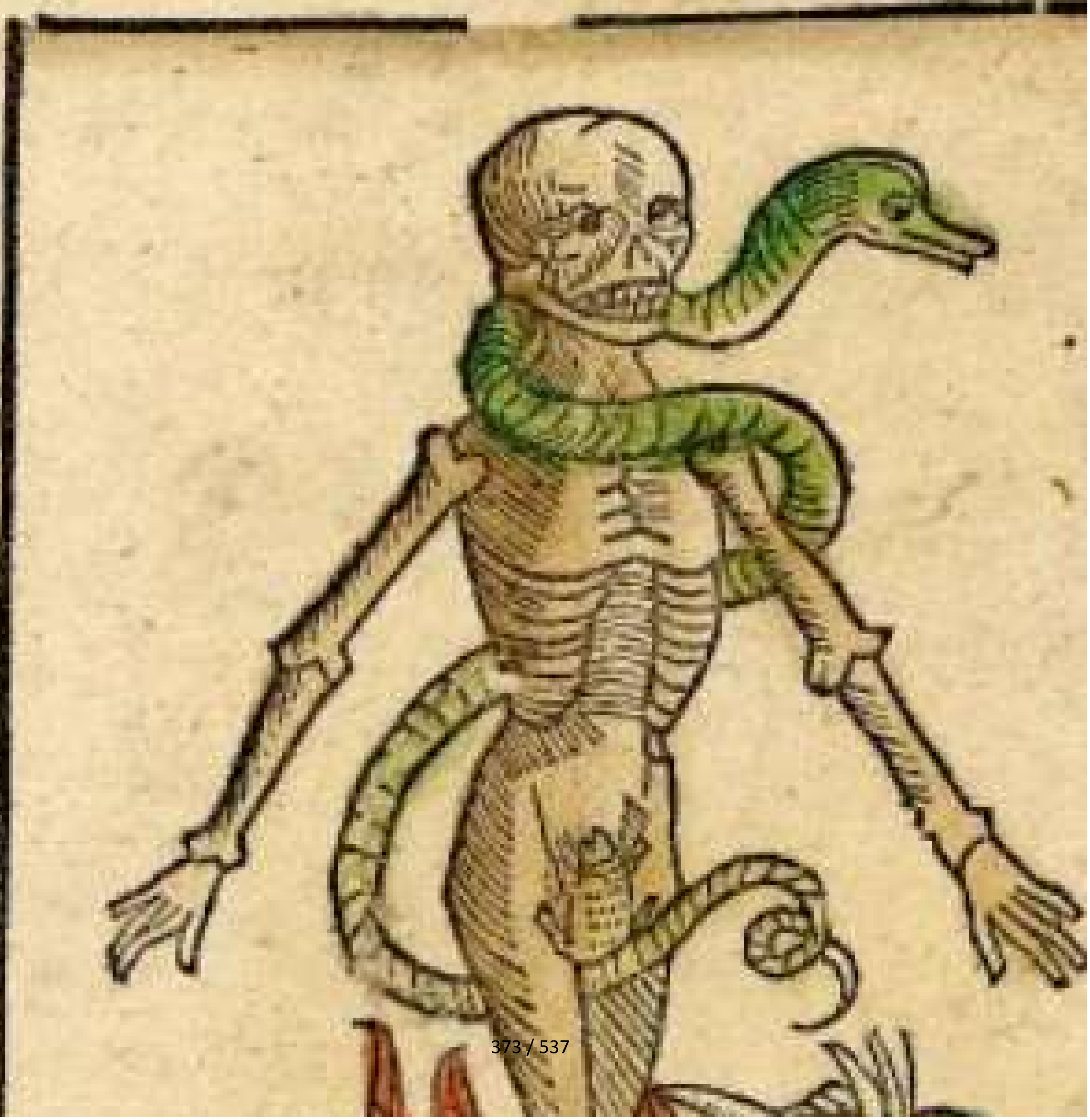
Citation

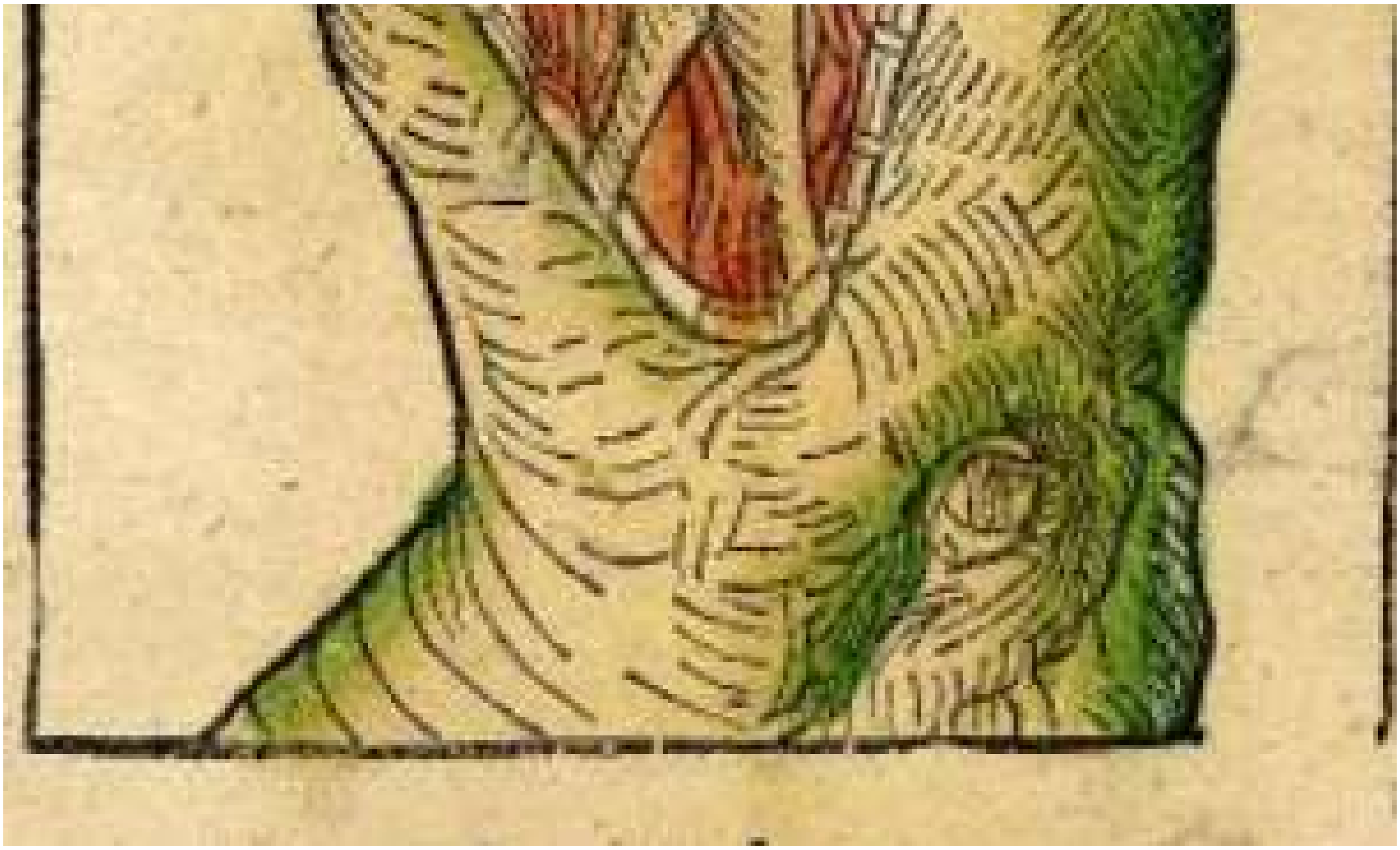
Unknown, “Transi of Guillaume Lefranchois, by Unknown (1446),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/41.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Reich arm groß vnd klain
Edel gepurt iung vnd alt
Werdend all alſo geſtalt.





[(/omeka/files/show/58)](/omeka/files/show/58)

Title

The sinner in the jaws of Hell, by Hauser (1495, c.)

Description

"The sinner in the jaws of Hell; the skeleton-like figure with a snake wrapped around its body stands in the mouth of a monster, out of which fire sparks; the cut is surrounded by letterpress verses." (Description from The British Museum, London, UK, https://www.britishmuseum.org/collection/object/P_1872-0113-585 (https://www.britishmuseum.org/collection/object/P_1872-0113-585))

"The sinner, condemned to Hell for ever, counsels the living reader to live a virtous life and quotes several Church Fathers, including Bede, in his support. His recommendations include particularly not to speak in anger without due reflection. 'Remember my lamentation ... After [reading] my words, pray to God for me; though it may not help me, it will help you.' The image promises only damnation, the text adds salvation." (Curator's comments from The British Museum, London, UK, https://www.britishmuseum.org/collection/object/P_1872-0113-585 (https://www.britishmuseum.org/collection/object/P_1872-0113-585))

Other title: Death in the jaws of Hell.

Creator

Hauser, Hans (active 1495, c.)

Source

The British Museum, London, UK.
https://www.britishmuseum.org/collection/object/P_1872-0113-585 (https://www.britishmuseum.org/collection/object/P_1872-0113-585)

© The Trustees of The British Museum
Asset number: 43790001
Museum number: 1872,0113.585

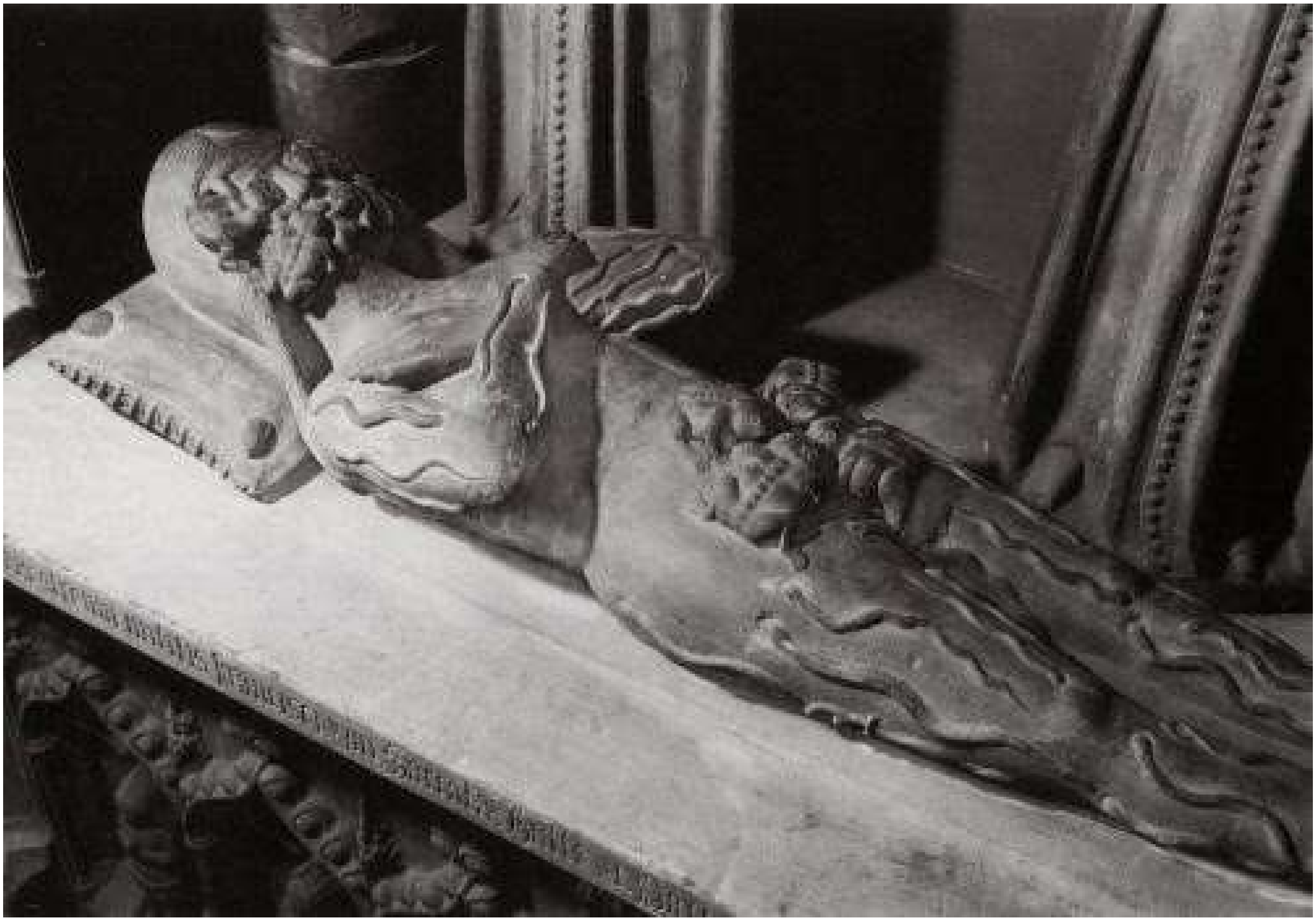
Date

1490, c.

Format

Hand-colored woodcut.

Tomb effigy of François de Sarrà, by Unknown Master (1400, c.)



(/omeka/files/show/59)

Title

Tomb effigy of François de Sarrà, by Unknown Master (1400, c.)

Description

"Several legends were told about the striking transi of François de Sarrà in La Sarraz, Switzerland. One legend stated that he died a violent death while hunting and fell into a lake. When he was found much later by his family he was covered with frogs and snakes which were then depicted on his tomb. Another explanation for the figure says that he was represented thus on his tomb by his vassals who wanted to be avenged for his tyranny." (Description from The Web Gallery of Art, https://www.wga.hu/html_m/m/master/zunk_sw/2tomb.html (https://www.wga.hu/html_m/m/master/zunk_sw/2tomb.html) , Archived in: https://web.archive.org/web/20200721214101/https://www.wga.hu/html_m/m/master/zunk_sw/2tomb.html (https://web.archive.org/web/20200721214101/https://www.wga.hu/html_m/m/master/zunk_sw/2tomb.html))

Creator

Unknown Master (active 1400, c.)

Date

1400, c.

Format

Stone.
Dimensions: Unknown

Item Relations

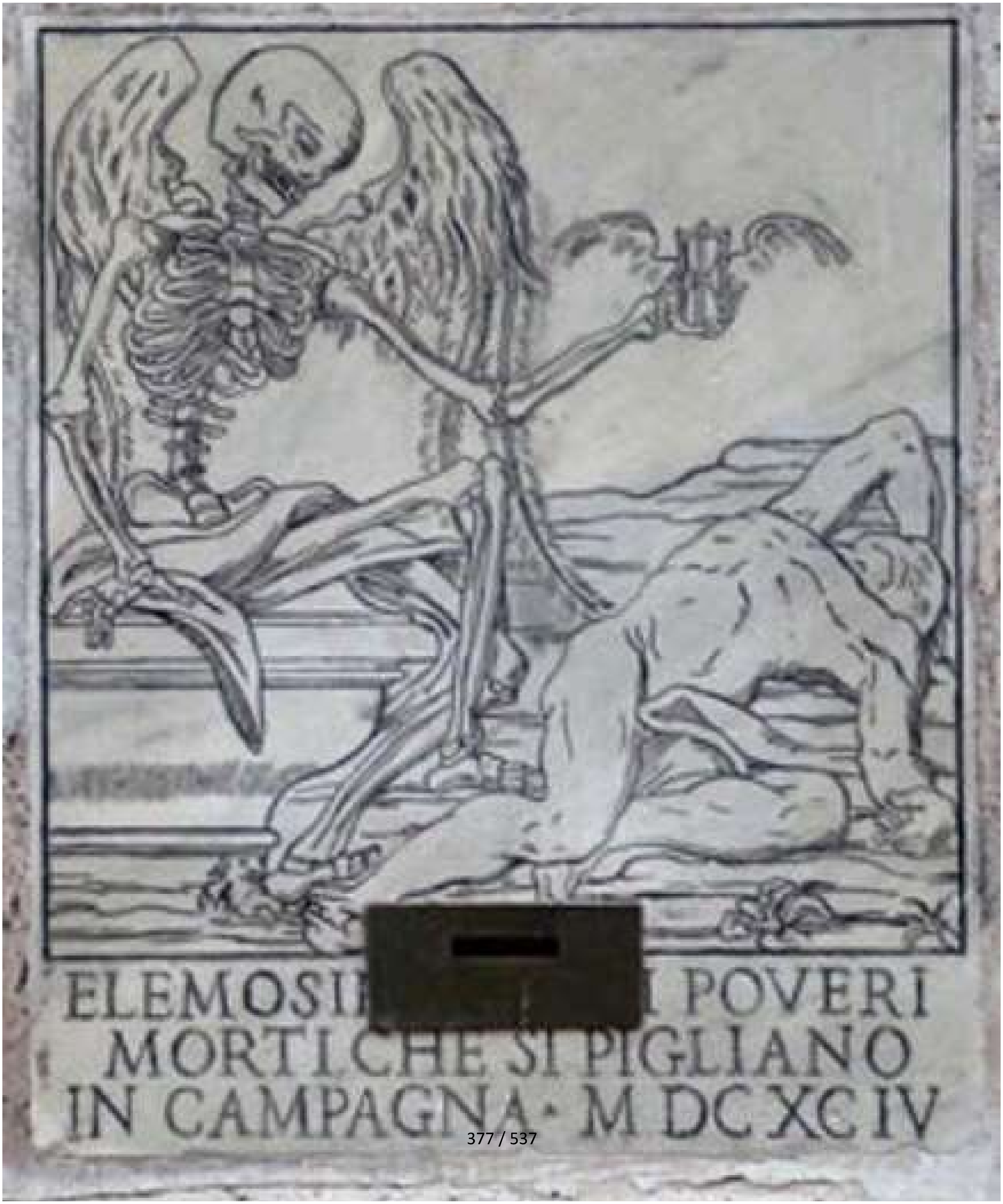
This item has no relations.

Citation

Unknown Master (active 1400, c.), “Tomb effigy of François de Sarrà, by Unknown Master (1400, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/43.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)


ELEMOSI I POVERI
MORTI CHE SI PIGLIANO
IN CAMPAGNA · M DC XC IV

Description

A skeleton with wings holds an hourglass with wings while sitting on a pedestal. Its intimate parts are covered by a shroud. The skeleton looks at a man lying on the floor naked with a shroud covering his intimate parts as he is writing.

Creator

Unknown

Source

In Santa Maria dell'Orazione e Morte, Rome, Italy.

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Santa_Maria_dell%27Orazione_e_Morte_elemosine_02.jpg (https://commons.wikimedia.org/wiki/File:Santa_Maria_dell%27Orazione_e_Morte_elemosine_02.jpg)

Archived in:
https://web.archive.org/web/20200721221103/https://commons.wikimedia.org/wiki/File:Santa_Maria_dell%27Orazione_e_Morte_elemosine_02.jpg
(https://web.archive.org/web/20200721221103/https://commons.wikimedia.org/wiki/File:Santa_Maria_dell%27Orazione_e_Morte_elemosine_02.jpg)

Date

1575, c.

Format

Alms-box.
Dimensions: Unknown

Item Relations

This item has no relations.

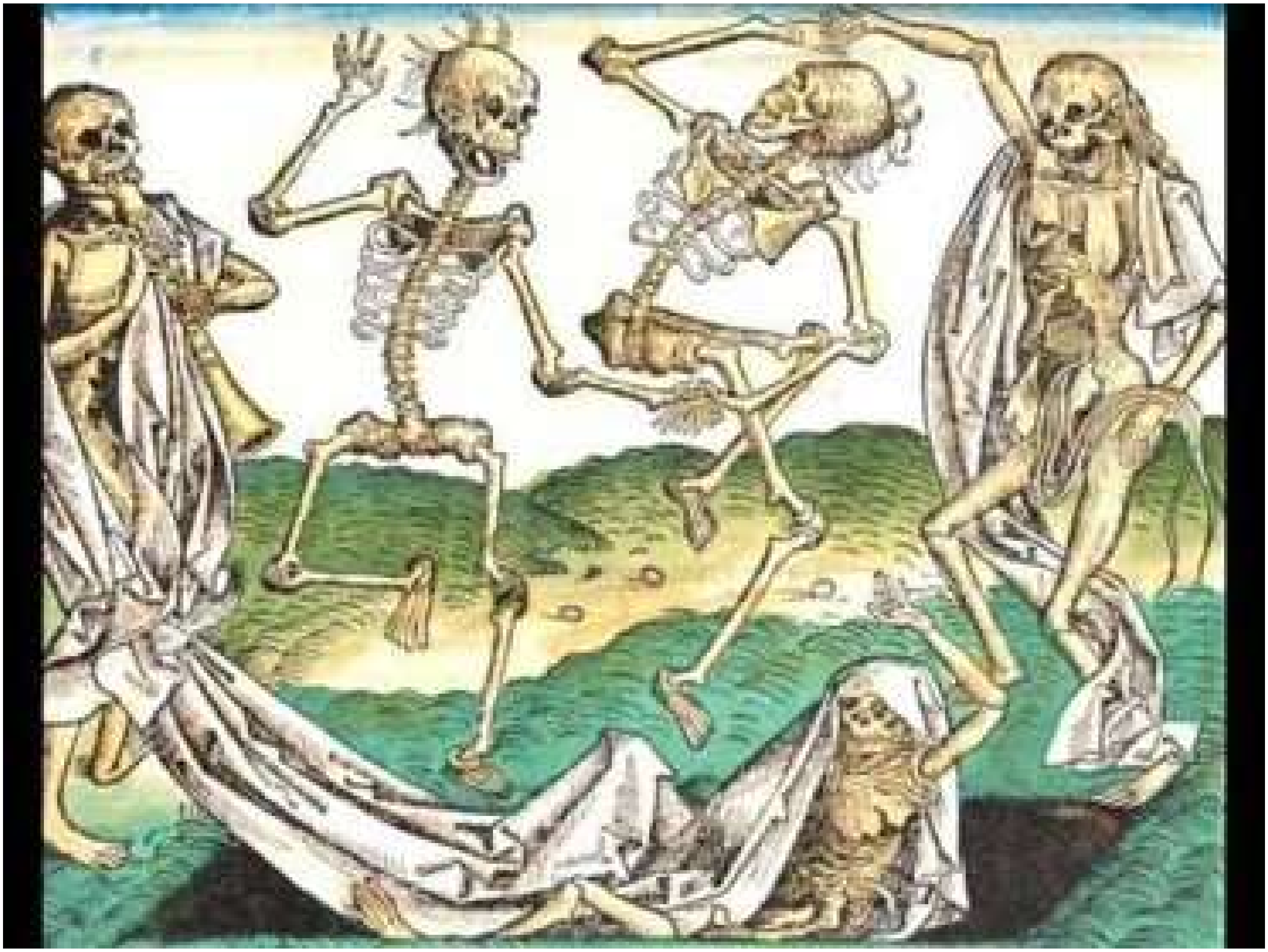
Citation

Unknown, "Alms-box in Santa Maria dell'Orazione e Morte, by Unknown (1575, c.)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/44.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Dance of Death, by Wolgemut (1493, c.)



[(/omeka/files/show/61)](/omeka/files/show/61)

Title

Dance of Death, by Wolgemut (1493, c.)

Description

Five skeletons are depicted in this illustration dancing around a grave. one of the skeletons is in the grave in a state of decomposition while covered by a shroud and with snakes crawling around its body. On the left, another skeleton is playing the flute while covered with the same shroud that covers the skeleton in the grave. This skeleton also has some flesh, especially in his arms and legs. Two skeletons dance in the middle of the picture. These are represented without flesh but with hair, unlike the skeleton playing the flute. Lastly, on the right, another skeleton appears joining the dancing. This one is represented in an earlier stage of decomposition, as some organs and guts are coming out of the body. Similar to the other two skeletons that still have flesh, this one is also partially covered by a shroud. This last skeleton is represented with long hair.

Creator

Classmark: Inc.0.A.7.2[888]

Wikimedia Commons:
https://en.wikipedia.org/wiki/File:Nuremberg_chronicles_-_Dance_of_Death_(CCLXIIIIv).jpg (https://en.wikipedia.org/wiki/File:Nuremberg_chronicles_-_Dance_of_Death_(CCLXIIIIv).jpg)

Archived in:
https://web.archive.org/web/20200121175917/https://en.wikipedia.org/wiki/File:Nuremberg_chronicles_-_Dance_of_Death_(CCLXIIIIv).jpg (https://web.archive.org/web/20200121175917/https://en.wikipedia.org/wiki/File:Nuremberg_chronicles_-_Dance_of_Death_(CCLXIIIIv).jpg)

Date

1493, c.

Format

Woodcut.
Dimensions: Unknown

Item Relations

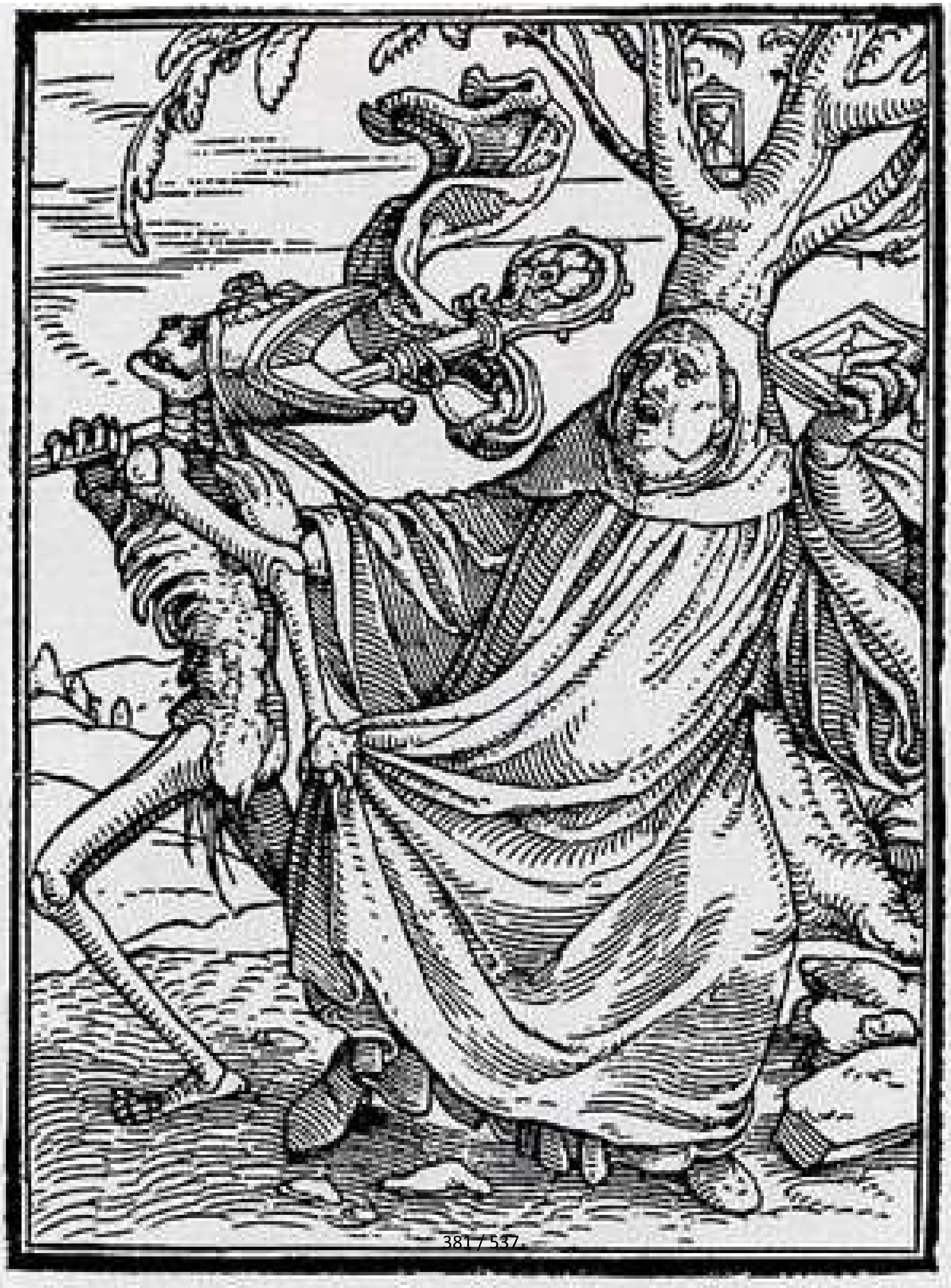
This item has no relations.

Citation

Wolgemut, Michael (c. 1434-1519), "Dance of Death, by Wolgemut (1493, c.)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/45.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Description

"An abbot is pulled by his robe. Death is mockingly depicted as a bishop with a miter and staff. In the margin above the print is the text Prover. V." (Translated description from Rijksmuseum, Netherlands, https://www.rijksmuseum.nl/en/search/objects?p=1&ps=12&involvedMaker=Hans%20L%C3%BCtzelburger&st=Objects&ii=10#/RP-P-OB-4509G(V),10 (https://www.rijksmuseum.nl/en/search/objects?p=1&ps=12&involvedMaker=Hans%20L%C3%BCtzelburger&st=Objects&ii=10#/RP-P-OB-4509G(V),10) , http://hdl.handle.net/10934/RM0001.COLLECT.31703 (http://hdl.handle.net/10934/RM0001.COLLECT.31703))

Creator

Holbein the Younger, Hans (c. 1497-1543)

Source

Woodcut from the series *The Dance of Death*.

Rijksmuseum, Netherlands.
https://www.rijksmuseum.nl/en/search/objects?p=1&ps=12&involvedMaker=Hans%20L%C3%BCtzelburger&st=Objects&ii=10#/RP-P-OB-4509G(V),10 (https://www.rijksmuseum.nl/en/search/objects?p=1&ps=12&involvedMaker=Hans%20L%C3%BCtzelburger&st=Objects&ii=10#/RP-P-OB-4509G(V),10)

http://hdl.handle.net/10934/RM0001.COLLECT.31703 (http://hdl.handle.net/10934/RM0001.COLLECT.31703)

Object Number: RP-P-OB-4509G(V)

Found in The Public Domain Review webpage, image 14.
https://publicdomainreview.org/collection/hans-holbeins-dance-of-death-1523-5 (https://publicdomainreview.org/collection/hans-holbeins-dance-of-death-1523-5)

Archived in:
https://web.archive.org/web/20200619041449/https://publicdomainreview.org/collection/hans-holbeins-dance-of-death-1523-5/ (https://web.archive.org/web/20200619041449/https://publicdomainreview.org/collection/hans-holbeins-dance-of-death-1523-5/)

Wikimedia Commons:
https://en.wikipedia.org/wiki/File:The_Abbot,_from_The_Dance_of_Death,_by_Hans_Holbein_the_Younger.jpg (https://en.wikipedia.org/wiki/File:The_Abbot,_from_The_Dance_of_Death,_by_Hans_Holbein_the_Younger.jpg)

Archived in:
https://web.archive.org/web/20170110054114/https://en.wikipedia.org/wiki/File:The_Abbot,_from_The_Dance_of_Death,_by_Hans_Holbein_the_Younger.jpg (https://web.archive.org/web/20170110054114/https://en.wikipedia.org/wiki/File:The_Abbot,_from_The_Dance_of_Death,_by_Hans_Holbein_the_Younger.jpg)

Dances of Death webpage:
http://www.dodedans.com/Eholbein14.htm (http://www.dodedans.com/Eholbein14.htm)

Archived in:
https://web.archive.org/web/20191221101920/http://www.dodedans.com/Eholbein14.htm (https://web.archive.org/web/20191221101920/http://www.dodedans.com/Eholbein14.htm)

Date

1524, c.

Format

Woodcut.
Dimensions: 6.5 × 5 cm

Item Relations

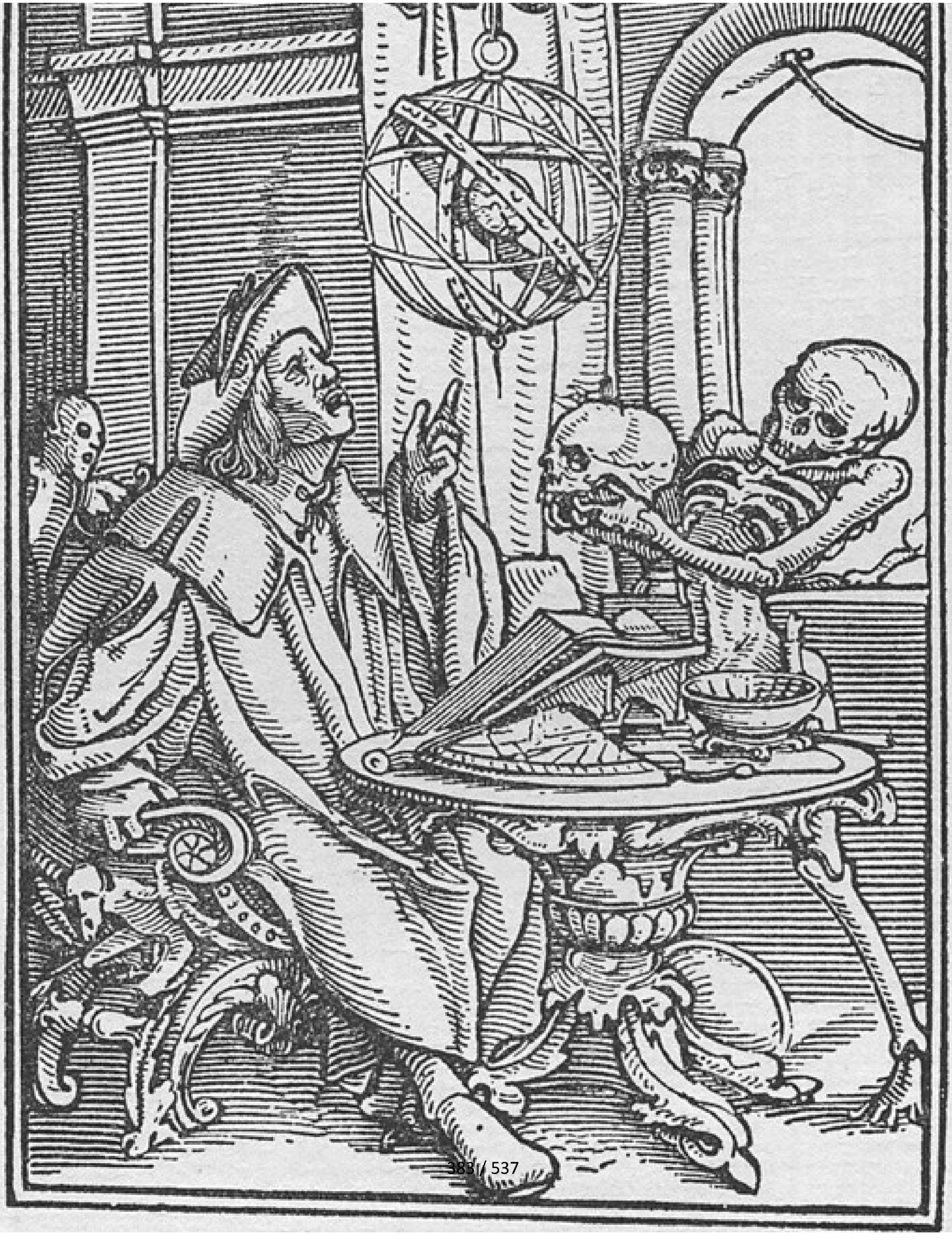
This item has no relations.

Citation

Holbein the Younger, Hans (c. 1497-1543), “The Abbot, by Holbein the Younger (1524, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/46.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Description

"An astronomer is studying at a table with a book open to him. He looks up and points to an armillarium (astronomical instrument) hanging above the table. Next to him is Death with a skull in his skeleton hands. The top margin with the Latin indication of the Bible text is missing here." (Translated description from Rijksmuseum, Netherlands, https://www.rijksmuseum.nl/en/search/objects?p=5&ps=12&involvedMaker=Hans%20L%C3%BCtzelburger&st=Objects&ii=0#/RP-P-OB-4509N(R),48 (https://www.rijksmuseum.nl/en/search/objects?p=5&ps=12&involvedMaker=Hans%20L%C3%BCtzelburger&st=Objects&ii=0#/RP-P-OB-4509N(R),48) , http://hdl.handle.net/10934/RM0001.COLLECT.31716 (http://hdl.handle.net/10934/RM0001.COLLECT.31716))

Creator

Holbein the Younger, Hans (c. 1497-1543)

Source

Woodcut from the series *The Dance of Death*.

Rijksmuseum, Netherlands.
https://www.rijksmuseum.nl/en/search/objects?p=5&ps=12&involvedMaker=Hans%20L%C3%BCtzelburger&st=Objects&ii=0#/RP-P-OB-4509N(R),48 (https://www.rijksmuseum.nl/en/search/objects?p=5&ps=12&involvedMaker=Hans%20L%C3%BCtzelburger&st=Objects&ii=0#/RP-P-OB-4509N(R),48)

http://hdl.handle.net/10934/RM0001.COLLECT.31716 (http://hdl.handle.net/10934/RM0001.COLLECT.31716)

Object Number: RP-P-OB-4509N(R)

Found in The Public Domain Review webpage, image 27.
https://publicdomainreview.org/collection/hans-holbeins-dance-of-death-1523-5 (https://publicdomainreview.org/collection/hans-holbeins-dance-of-death-1523-5)

Archived in:
https://web.archive.org/web/20200619041449/https://publicdomainreview.org/collection/hans-holbeins-dance-of-death-1523-5/ (https://web.archive.org/web/20200619041449/https://publicdomainreview.org/collection/hans-holbeins-dance-of-death-1523-5/)

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Holbein_Danse_Macabre_27.jpg (https://commons.wikimedia.org/wiki/File:Holbein_Danse_Macabre_27.jpg)

Archived in:
https://web.archive.org/web/20200604064708/https://commons.wikimedia.org/wiki/File:Holbein_Danse_Macabre_27.jpg (https://web.archive.org/web/20200604064708/https://commons.wikimedia.org/wiki/File:Holbein_Danse_Macabre_27.jpg)

Dances of Death webpage:
http://www.dodedans.com/Eholbein27.htm (http://www.dodedans.com/Eholbein27.htm)

Archived in:
https://web.archive.org/web/20191220124447/http://www.dodedans.com/Eholbein27.htm (https://web.archive.org/web/20191220124447/http://www.dodedans.com/Eholbein27.htm)

Date

1524, c.

Format

Woodcut.
Dimensions: 6.5 × 5 cm

Item Relations

This item has no relations.

Citation

Holbein the Younger, Hans (c. 1497-1543), "The Astrologer, by Holbein the Younger (1524, c.)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/47.

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Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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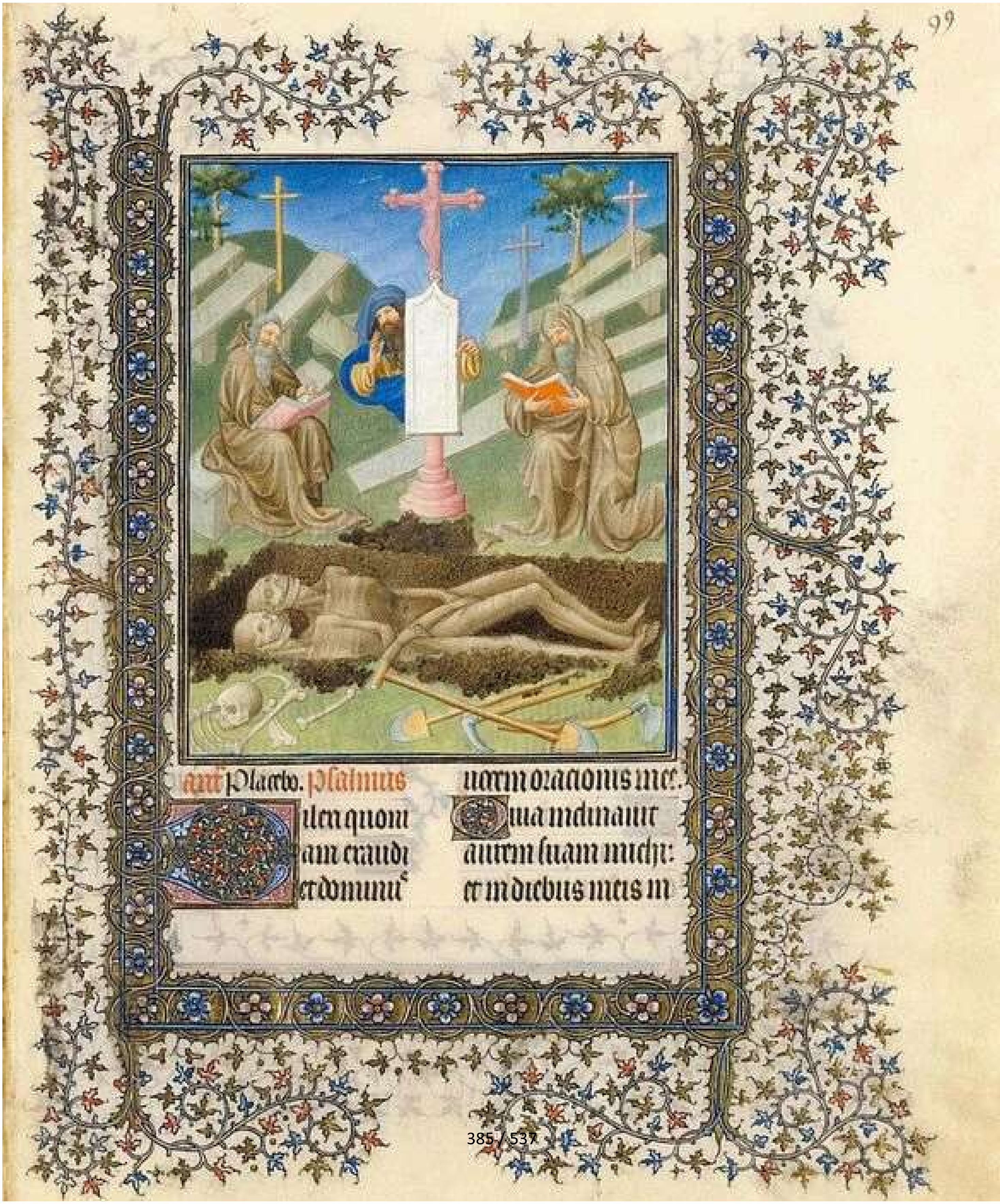


ant Placebo. psalmus

Dilexi quoniam exaudiet dominus uocem orationis mee.

Quia inclinauit aurem suam michi: et in diebus meis in

Corpses in an Open Grave, by Limbourg Brothers (1405, c.)

Description

"This mysterious cemetery scene accompanies the section of the *Belles Heures* known as the Office of the Dead, a standard feature of a book of hours. By praying the Office of the Dead on a daily basis, the living commemorated departed loved ones and sought to help them enter heaven more quickly. The text's value was heightened by the ubiquity of death in the Middle Ages, when disease, warfare, poor health care, and tremendously high infant mortality rates led to shorter lives. In this illumination, a prophet emerges from behind the pink crucifix and points to the bodies in the grave. The corpses appear to not yet be buried, but they have decomposed nonetheless. Two men read or pray by the graveside. The meaning of the scene is unclear. Do the two corpses perhaps allude to the duke and his wife, thus reminding them of human frailty and their own mortality?" (Description from The J. Paul Getty Museum webpage, http://www.getty.edu/art/exhibitions/belles_heures/ (http://www.getty.edu/art/exhibitions/belles_heures/) , Archived in: https://web.archive.org/web/20200320191532/http://www.getty.edu/art/exhibitions/belles_heures/ (https://web.archive.org/web/20200320191532/http://www.getty.edu/art/exhibitions/belles_heures/))

Creator

Limbourg Brothers (c. 1385-1416)

Source

Illustration in the book *The Belles Heures of the Duke of Berry ("The Very Rich Hours of the Duke of Berry")* by Limbourg Brothers (1405, c.), 54.1.1, fol. 99. In the Condé Museum, Chantilly, France.

Found in The J. Paul Getty Museum webpage:
http://www.getty.edu/art/exhibitions/belles_heures/ (http://www.getty.edu/art/exhibitions/belles_heures/)

Archived in:
https://web.archive.org/web/20200320191532/http://www.getty.edu/art/exhibitions/belles_heures/ (https://web.archive.org/web/20200320191532/http://www.getty.edu/art/exhibitions/belles_heures/)

Also found in El Hurgador webpage, Image (4).
http://elhurgador.blogspot.com/2017/09/arte-y-humor-xi-anexo-annex.html (http://elhurgador.blogspot.com/2017/09/arte-y-humor-xi-anexo-annex.html)

Archived in:
https://web.archive.org/web/20200316231128/http://elhurgador.blogspot.com/2017/09/arte-y-humor-xi-anexo-annex.html (https://web.archive.org/web/20200316231128/http://elhurgador.blogspot.com/2017/09/arte-y-humor-xi-anexo-annex.html)

Date

1405, c.

Format

Ink, tempera, and gold leaf on vellum.
Dimensions: 23.8 × 17 cm

Item Relations

This item has no relations.

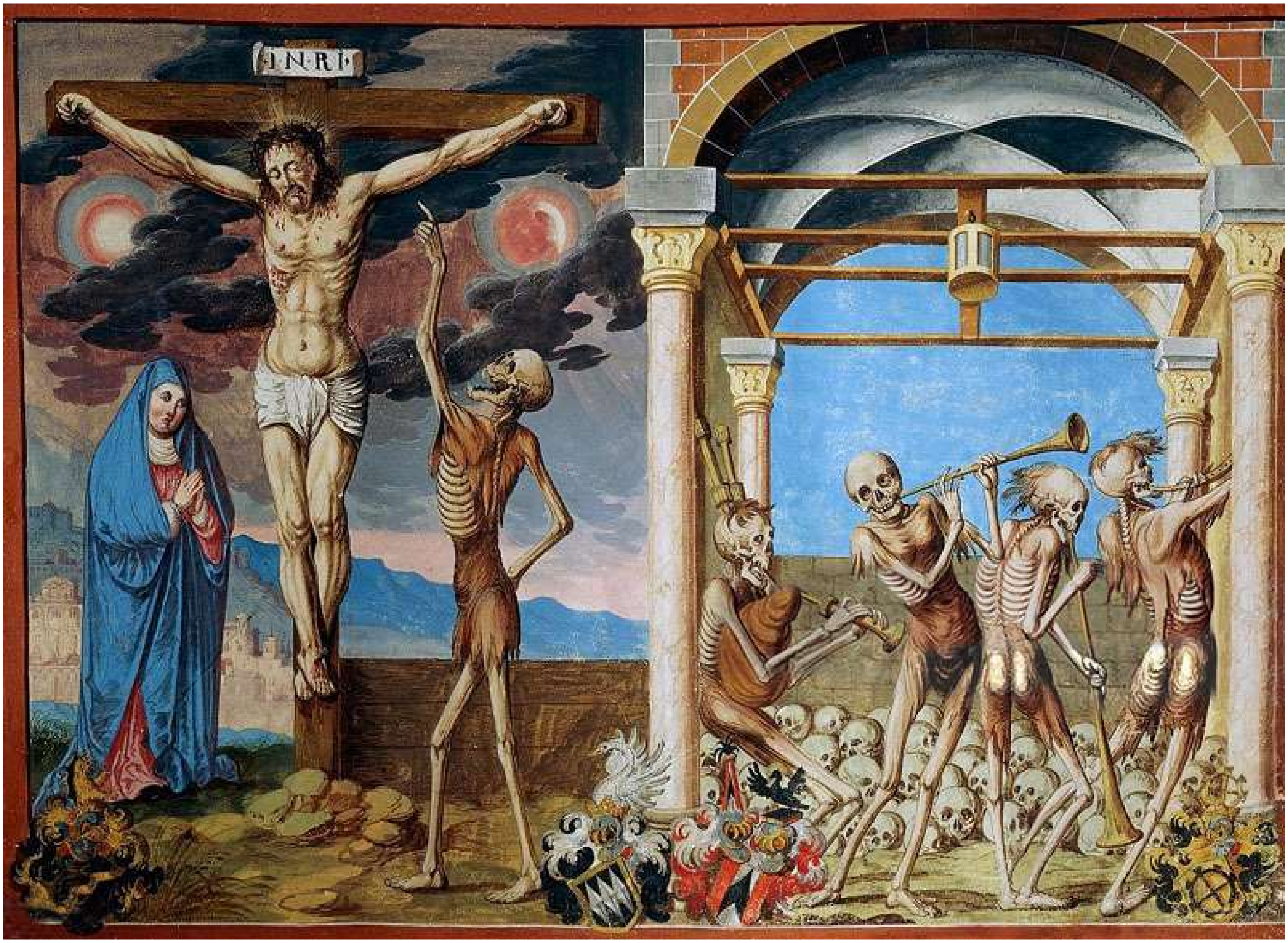
Citation

Limbourg Brothers (c. 1385-1416), “Corpses in an Open Grave, by Limbourg Brothers (1405, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/48.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Skeletons dancing in an ossuary, by Kauw (1649)



(/omeka/files/show/66)

Title

Skeletons dancing in an ossuary, by Kauw (1649)

Description

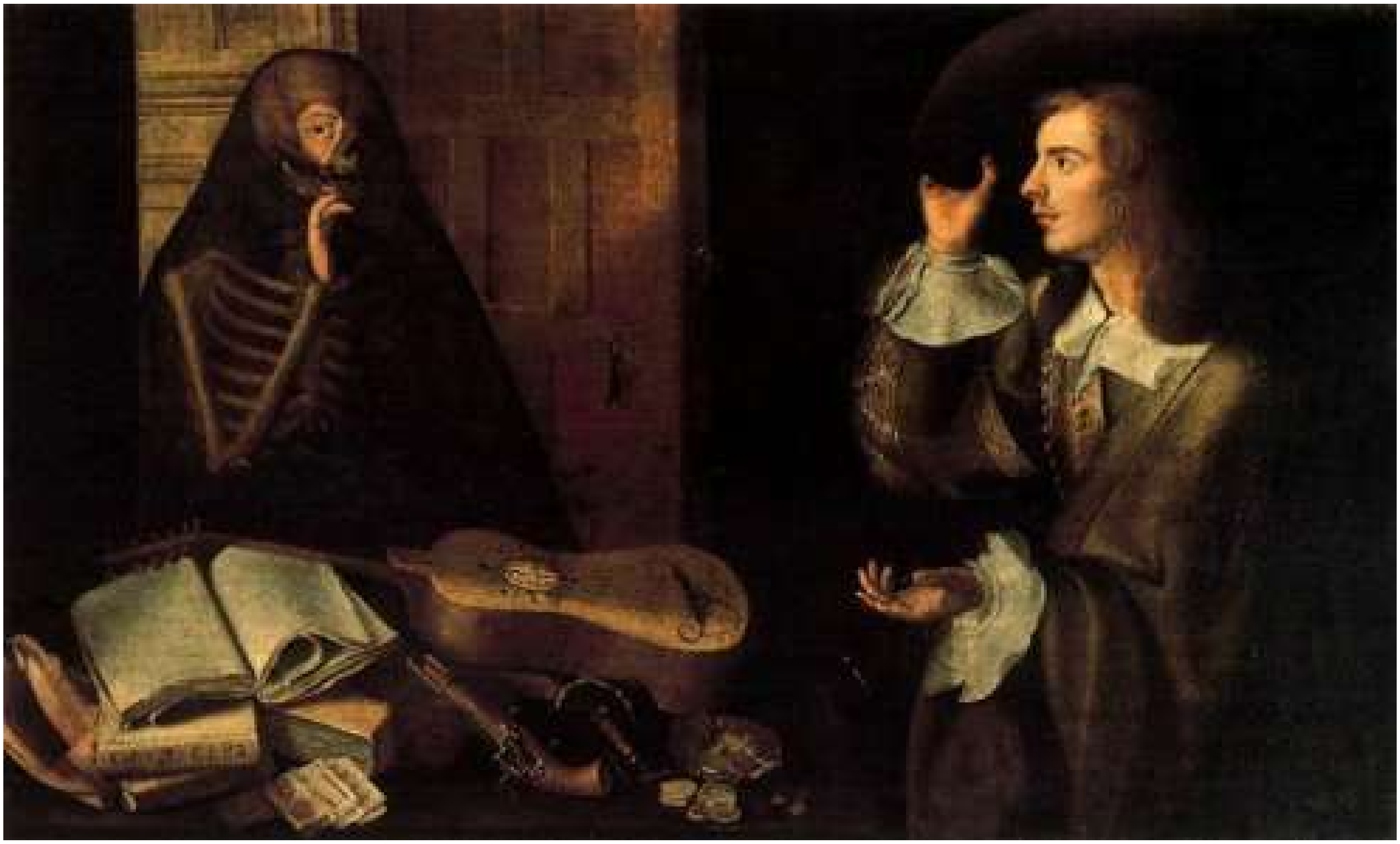
The mural represents two images. On the left, the scene of Jesus Christ's crucifixion is represented with virgin Mary. A skeleton with torn clothes points with its left hand at Christ while opening its mouth, as a sign of mockery. On the right, four skeletons with torn clothes play the trumpet while dancing among skulls.

Creator

Kauw, Albrecht (1621-1681)

Source

The Gentleman and Death, by Camprobín (1670, c.)



(/omeka/files/show/7)

Title

The Gentleman and Death, by Camprobín (1670, c.)

Description

A woman on the left partially covers her face with a veil. Her eye and part of her right hand are not covered by the veil. The rest of her body is portrayed as a skeleton. A man on the right looks at her while holding his hat.
Several traditions are combined in this painting: that of death as a female character, and of prostitutes as using veils while practicing their trade and requesting clients. Death is identified as a female allegorical entity, common in Spanish and other languages. However, we, the viewers, see her lack of sexual attributes under the dark coat. Only the eye and the hand are fleshed and uncovered. The shape of the hole through which we see the eye and the hole of the guitar add a feminine touch to the image. Some degree of sexual tension is present. Given the type of encounter, the tradition of those who see an apparition of themselves in the future as skeletons or corpses is also present. In this case, the male character is confronted by a corpse that can stage female identity.

Creator

Camprobín, Pedro de (attributed to) (1605-1674)

Source

Hospital of the Charity, Seville, Spain.
Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Camprobin-el_caballero_y_la_muerte.jpg (https://commons.wikimedia.org/wiki/File:Camprobin-el_caballero_y_la_muerte.jpg)

Archived in:

Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Camprobín, Pedro de (attributed to) (1605-1674), “The Gentleman and Death, by Camprobín (1670, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/5.

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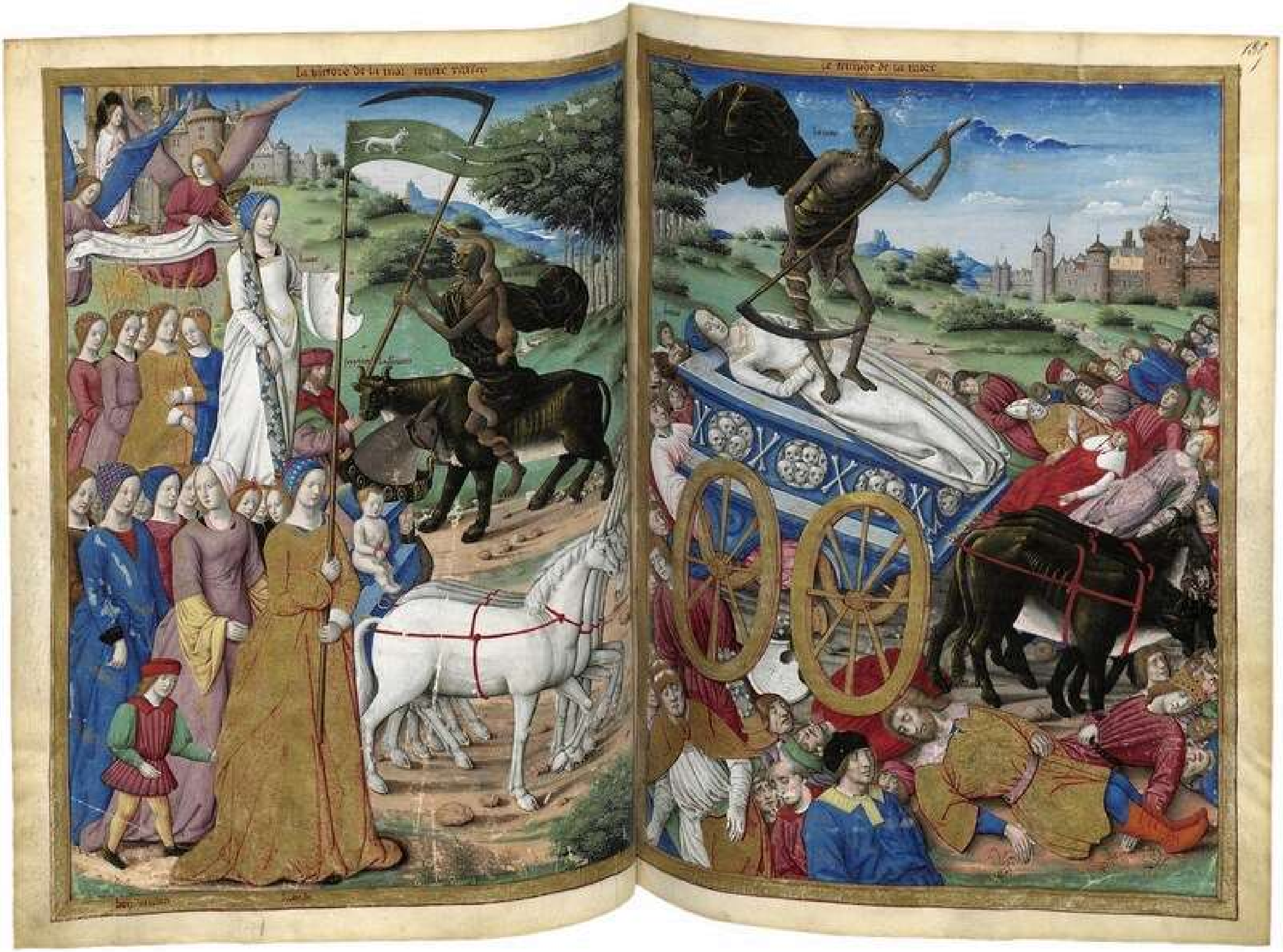
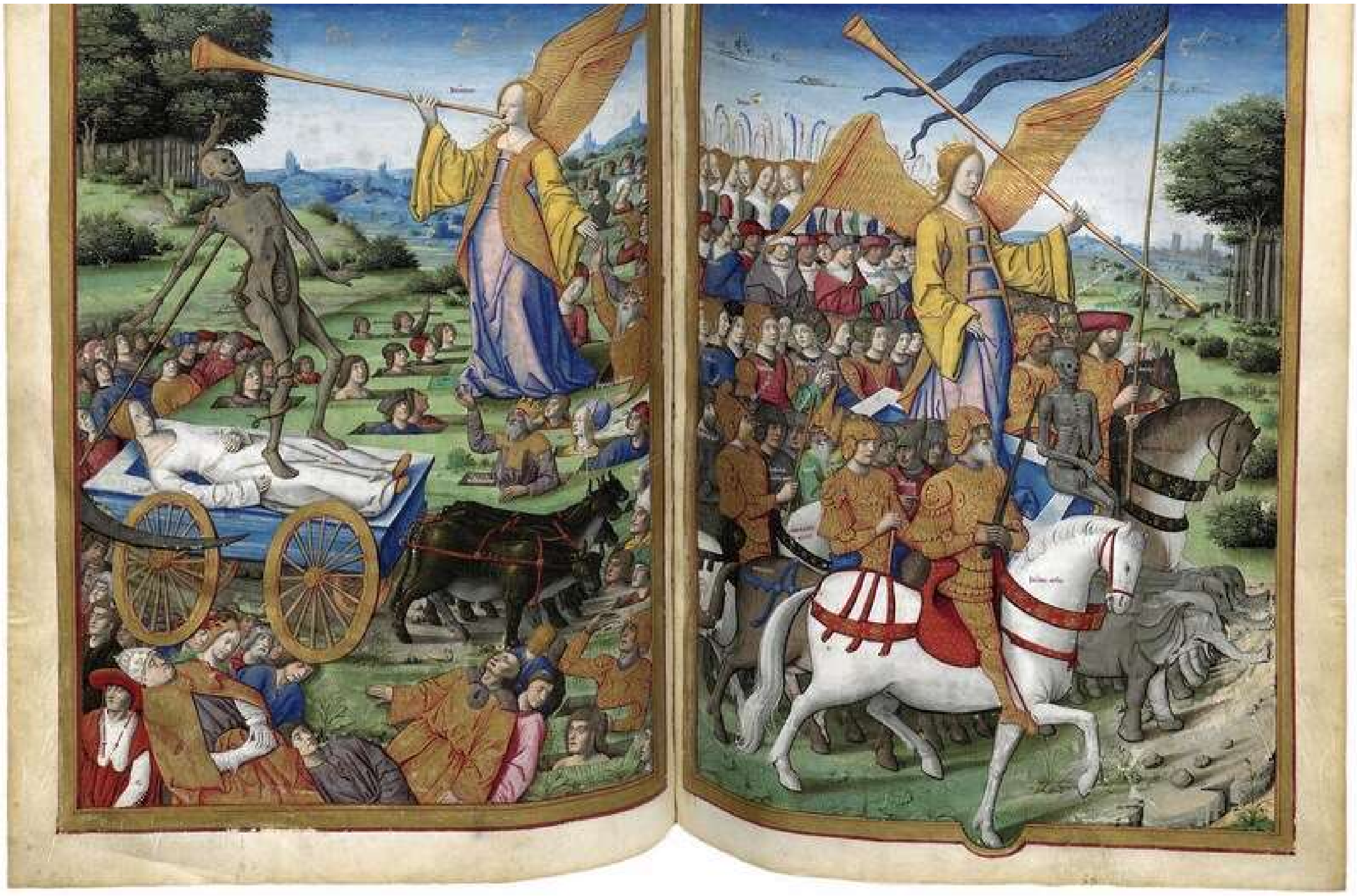
Triumph of Death, by Petrarch (1351, c.)



[(/omeka/files/show/67)](/omeka/files/show/67)

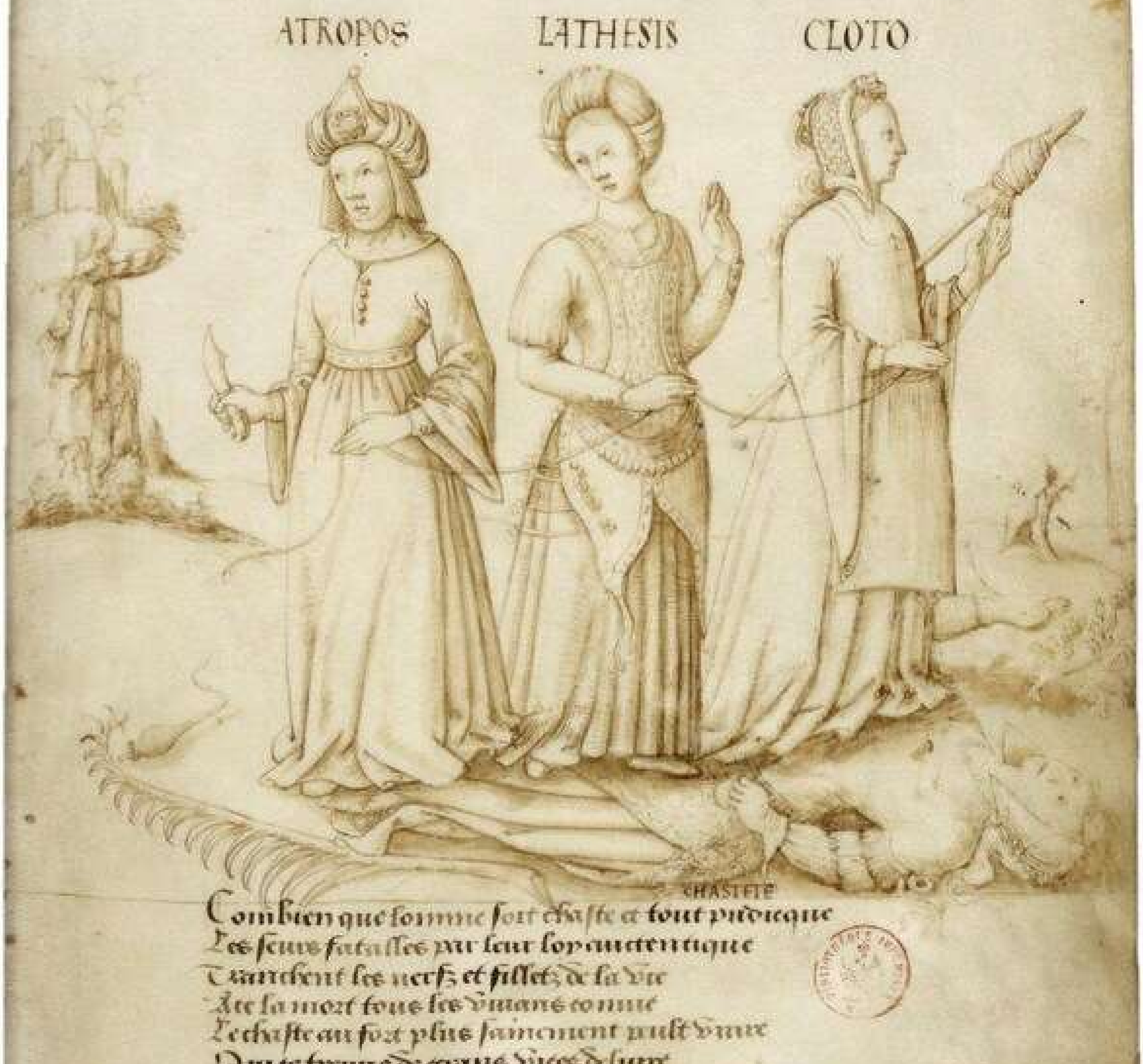


(/omeka/files/show/68)

Pariter ⁊ impudicas necat ⁊ sternit
Nullo dignitatis respectu

Nec dubitat fragilis vita pudica solo
Samos: hec longa poterit valitudine celeb
Sec sed heu tāde singula mōte cadunt

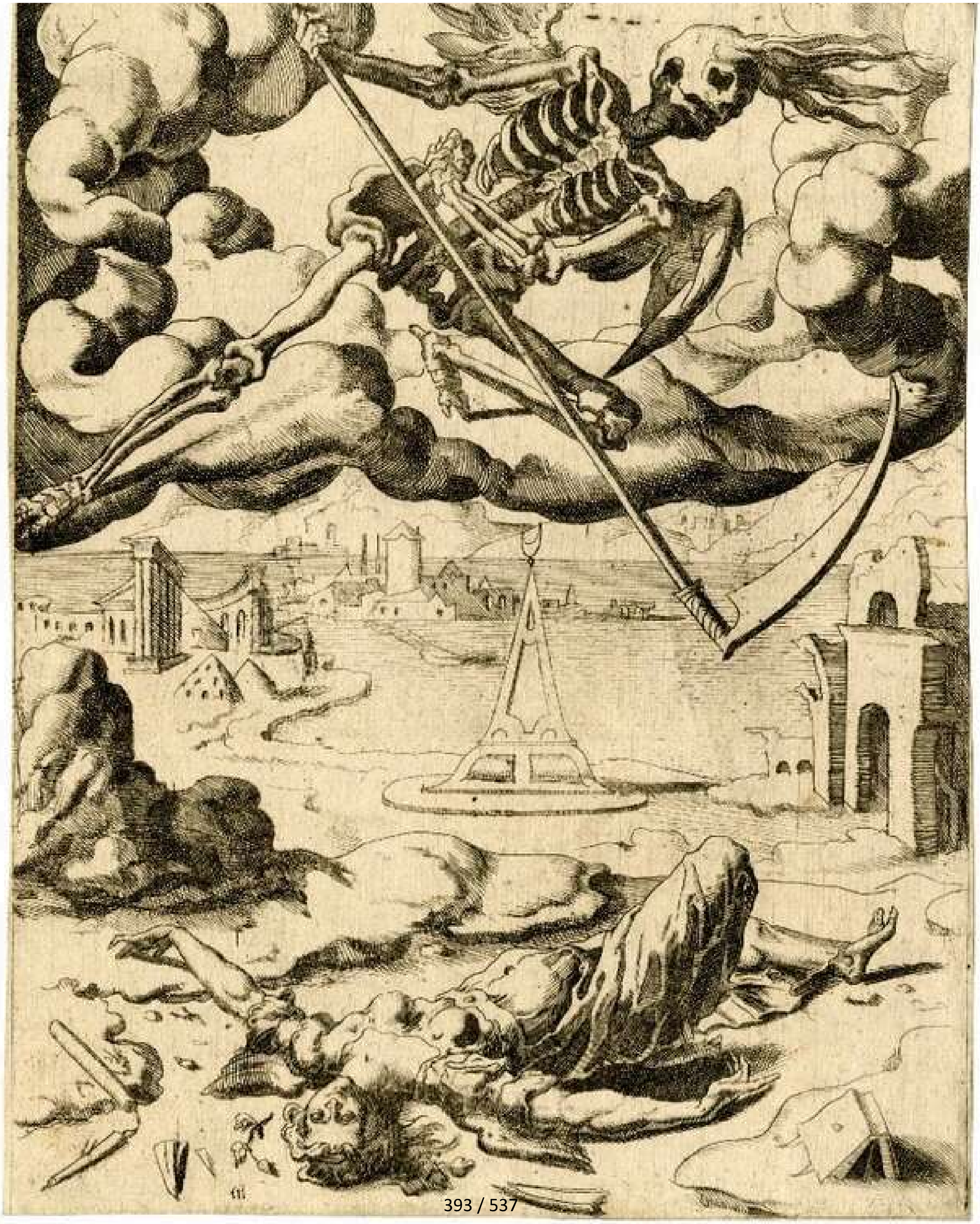
Mors vincit pudiciciam



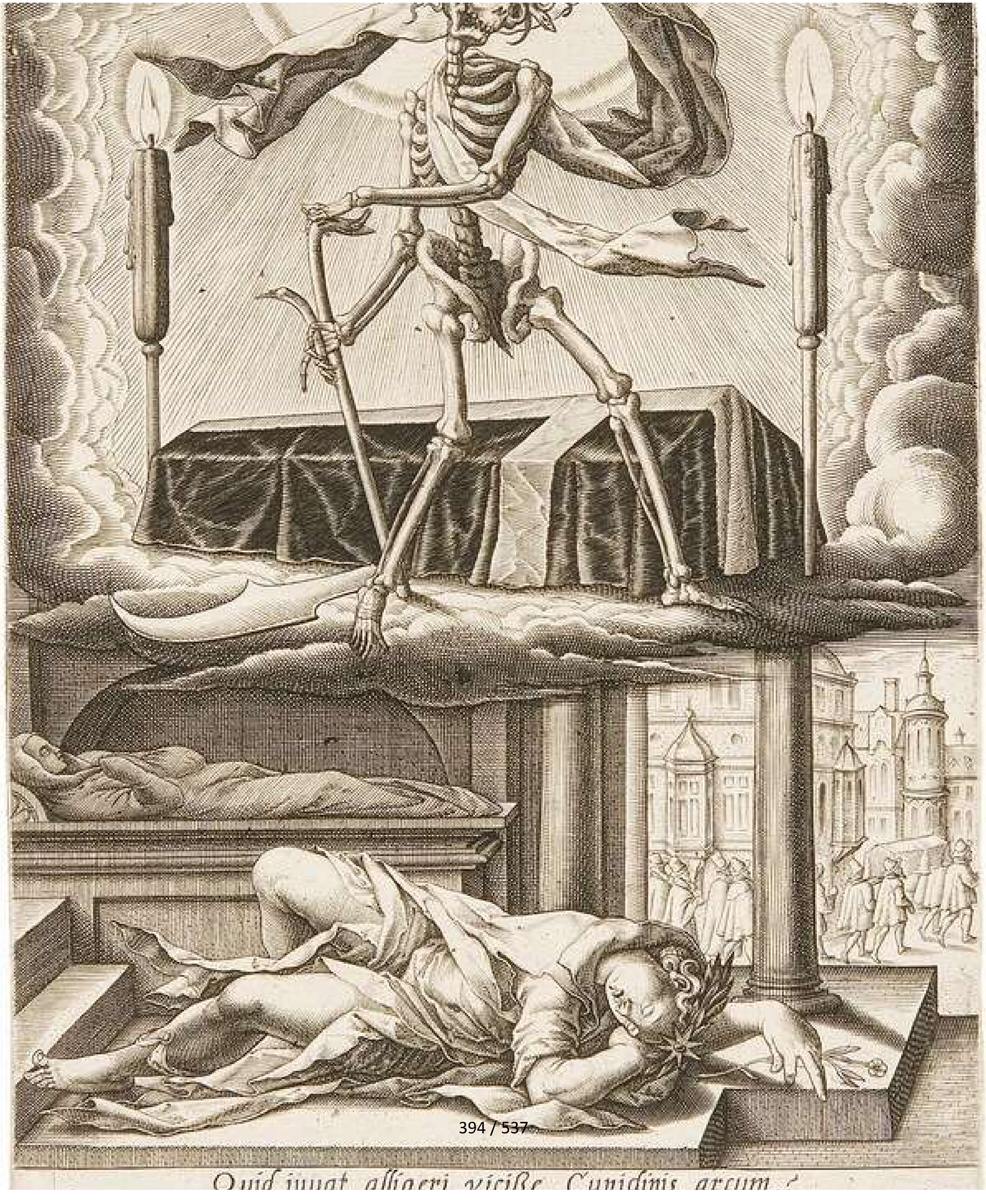
Combien que fomme soit chaste et tout pudicque
Les seurs fatalles par leur loy autentique
Tranchent les nerfz et filletz de la vie
Ace la mort tous les vivans convie
Le chasteau fort plus saintement vuelt vivre
Qui ce tremue de grans vices delivre
Mais en la fin ny a roy ne pape
Vivant ne peut qui de ses las eschappe

La mort vaint chastete

Tergemine gladio dum claudunt fata sorores



(/omeka/files/show/70)



Quid iuvat alligeri viciſse Cupidinis arcum ?

Description

Extract from *The Triumph of Death*, by Francesco Petrarca (Petrarch) Part 1:

"A lady clothed in black, whose stern looks were
With horror fill'd, and did like hell appear,
Advanced, and said, "You who are proud to be
So fair and young, yet have no eyes to see
How near you are your end; behold, I am
She, whom they, fierce, and blind, and cruel name,
Who meet untimely deaths; 'twas I did make
Greece subject, and the Roman Empire shake;
My piercing sword sack'd Troy, how many rude
And barbarous people are by me subdued?"

Creator

Petrarch (Francesco Petrarca) (1304-1374)
Images 1 and 2 by The Master of Petrarch's Triumphs (Unknown)
Image 3 by Unknown
Image 4 attributed to Coornhert, Dirk Volkertsz (1522-1590)
Image 5 by Greuter, Matthew (Unknown)

Source

Image 1 - Two-page illustration of Petrarch's Triumph of Death (1351, c.)

Wikimedia commons:
https://commons.wikimedia.org/wiki/File:Petrarch-3-death.jpg (https://commons.wikimedia.org/wiki/File:Petrarch-3-death.jpg)

Archived in:
https://web.archive.org/web/20200725012012/https://commons.wikimedia.org/wiki/File:Petrarch-3-death.jpg (https://web.archive.org/web/20200725012012/https://commons.wikimedia.org/wiki/File:Petrarch-3-death.jpg)

Image 2 - Two-page illustration of Petrarch's Triumph of Death (1351, c.)

Wikimedia commons:
https://commons.wikimedia.org/wiki/File:Petrarch-4-fame.jpg (https://commons.wikimedia.org/wiki/File:Petrarch-4-fame.jpg)

Archived in:
https://web.archive.org/web/20200725012317/https://commons.wikimedia.org/wiki/File:Petrarch-4-fame.jpg (https://web.archive.org/web/20200725012317/https://commons.wikimedia.org/wiki/File:Petrarch-4-fame.jpg)

Image 3 - Preliminary drawing (cartoon) of Petrarch's *Triumph of Death*, as a model for a tapestry or painting on glass (1501, c.) in *Recueil de dessins ou cartons, avec devises, destinés à servir de modèles pour tapisseries ou pour peintures sur verre* (Collection of drawings or cartoons, with currency, intended to serve as models for tapestries or for paintings on glass).

Bibliothèque nationale de France. Département des manuscrits. Français 24461. View 9 - Folio 4r
https://gallica.bnf.fr/ark:/12148/btv1b8426260f/f9.item (https://gallica.bnf.fr/ark:/12148/btv1b8426260f/f9.item)

Identifier: ark:/12148/btv1b8426260f (https://gallica.bnf.fr/ark:/12148/btv1b8426260f)

Archived in:
https://web.archive.org/web/20200725012612/https://gallica.bnf.fr/ark:/12148/btv1b8426260f/f9.item (https://web.archive.org/web/20200725012612/https://gallica.bnf.fr/ark:/12148/btv1b8426260f/f9.item)

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Petrarch-ms-fr-24461-3-death.jpg (https://commons.wikimedia.org/wiki/File:Petrarch-ms-fr-24461-3-death.jpg)

Archived in:
https://web.archive.org/web/20200725012914/https://commons.wikimedia.org/wiki/File:Petrarch-ms-fr-24461-3-death.jpg (https://web.archive.org/web/20200725012914/https://commons.wikimedia.org/wiki/File:Petrarch-ms-fr-24461-3-death.jpg)

Image 4 - Dutch illustration of Petrarch's Triumph of Death (1534, c.)

The British Museum, London, UK.
https://www.britishmuseum.org/collection/object/P_1869-0410-137 (https://www.britishmuseum.org/collection/object/P_1869-0410-137)

Archived in:
https://web.archive.org/web/20200725013407/https://www.britishmuseum.org/collection/object/P_1869-0410-137 (https://web.archive.org/web/20200725013407/https://www.britishmuseum.org/collection/object/P_1869-0410-137)

© The Trustees of The British Museum
Asset number: 430035001
Museum number: 1869,0410.137

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Petrarch-dutch-coornhert-3-death.jpg (https://commons.wikimedia.org/wiki/File:Petrarch-dutch-coornhert-3-death.jpg)

Archived in:
https://web.archive.org/web/20200725013341/https://commons.wikimedia.org/wiki/File:Petrarch-dutch-coornhert-3-death.jpg (https://web.archive.org/web/20200725013341/https://commons.wikimedia.org/wiki/File:Petrarch-dutch-coornhert-3-death.jpg)

Image 5 - German illustration of Petrarch's *Triumph of Death*. (1596)

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Petrarch-triumph-3-death-greuter-1596.jpg (https://commons.wikimedia.org/wiki/File:Petrarch-triumph-3-death-greuter-1596.jpg)

Archived in:
https://web.archive.org/web/20200725013445/https://commons.wikimedia.org/wiki/File:Petrarch-triumph-3-death-greuter-1596.jpg (https://web.archive.org/web/20200725013445/https://commons.wikimedia.org/wiki/File:Petrarch-triumph-3-death-greuter-1596.jpg)

This item has no relations.

Citation

Petrarch (Francesco Petrarca) (1304-1374) Images 1 and 2 by The Master of Petrarch's Triumphs (Unknown) Image 3 by Unknown Image 4 attributed to Coornhert, Dirk Volkertsz (1522-1590) Image 5 by Greuter, Matthew (Unknown), “Triumph of Death, by Petrarch (1351, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/50.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

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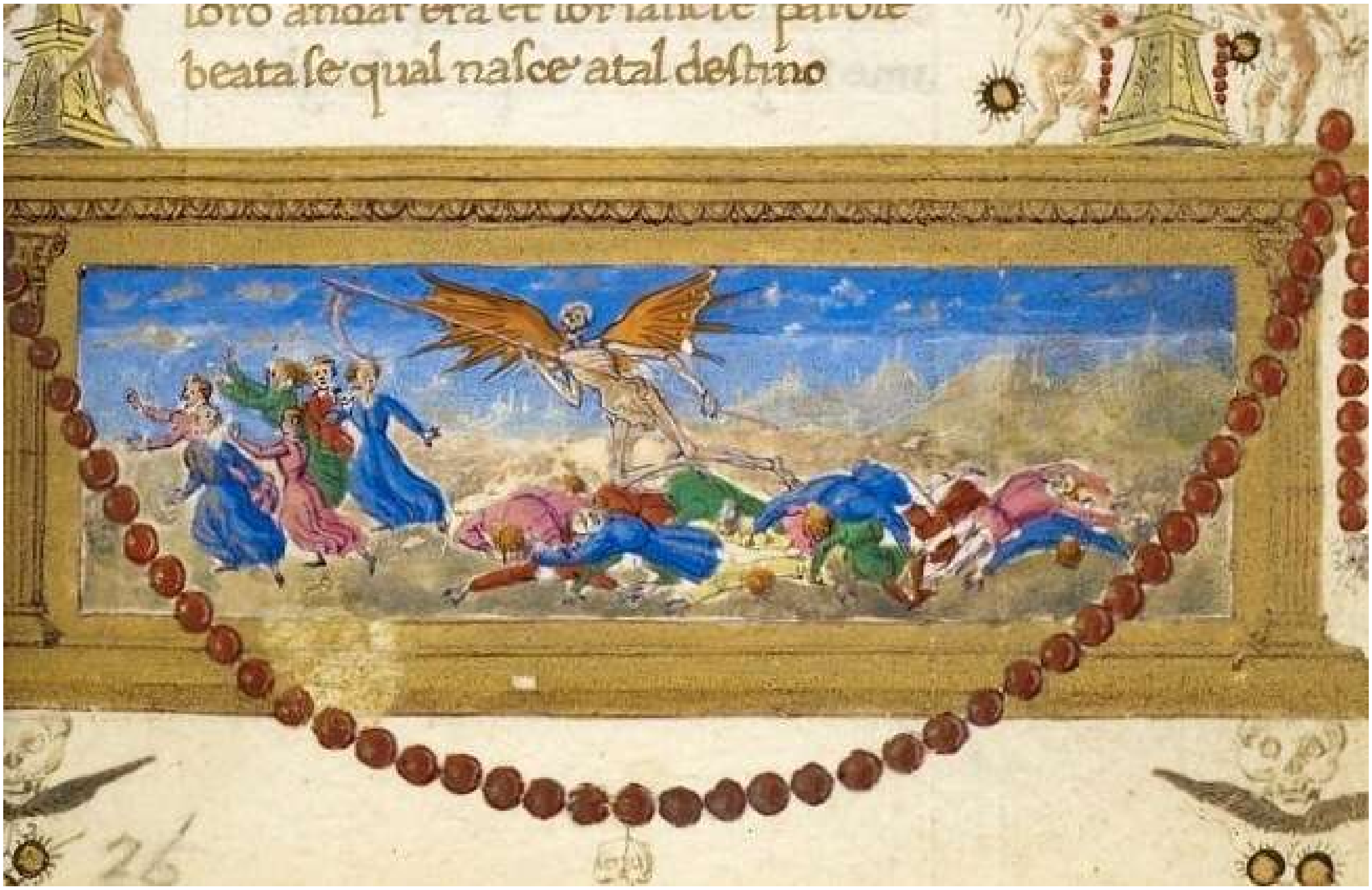
Triumph of Death, by Antonio del Chierico (1475, c.)


beata ſe qual naſce atal deſtino
26

[(/omeka/files/show/72)](/omeka/files/show/72)

Title

Triumph of Death, by Antonio del Chierico (1475, c.)

Description

In this illustration, a winged skeleton appears in the center while holding a scythe.

Gender perspective: Underneath the skeleton, a group of men lie on the ground, while a group of women on the left run away from the scene. In this representation, it seems as if death separates its victims by their gender.

Creator

Antonio del Chierico, Francesco di (attributed to) (1433-1484)

Source

Vignette of the Triumph of Death. In *Trionfi* by Petrarch (1475, c.), f. 29.
Found in British Library, London, UK. Detailed record for Harley 5761.
http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=47209 (http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=47209)

© The British Library

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Petrarch-florence-del-chierico-3-death.jpg (https://commons.wikimedia.org/wiki/File:Petrarch-florence-del-chierico-3-death.jpg)

Archived in:
https://web.archive.org/web/20200802231849/https://commons.wikimedia.org/wiki/File:Petrarch-florence-del-chierico-3-death.jpg (https://web.archive.org/web/20200802231849/https://commons.wikimedia.org/wiki/File:Petrarch-florence-del-chierico-3-death.jpg)

Date

1475, c.

Format

Parchment codex.
Dimensions: 14 × 7.5 cm

Item Relations

This item has no relations.

Citation

Antonio del Chierico, Francesco di (attributed to) (1433-1484), "Triumph of Death, by Antonio del Chierico (1475, c.)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/51.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Sister death, by Assisi (1224)

Title

Sister death, by Assisi (1224)

Description

Original title: Sorella morte ("Sister death").

Fragment from *Il Cantico del Sole/ Cantico della Creature* (The Canticle of the Sun), by Francis of Assisi (1224), where the author describes death as "sorella morte" or "sora morte" (Sister death).

"Lodato sii mio Signore per la nostra sorella morte corporale, dalla quale nessun essere umano può scappare, guai a quelli che moriranno mentre sono in peccato mortale."

"Laudato si mi signore per sora nostra morte corporale. da la quale nulla homo uiuente po skappare. guai a cquelli ke morrano ne le peccata mortali. beati quelli ke trouara ne le tue sanctissime uoluntati ka la morte secunda nol farra male."

Translation:
"Be praised, my Lord, through our Sister Bodily Death, from whose embrace no living person can escape. Woe to those who die in mortal sin! Happy those she finds doing your most holy will. The second death can do no harm to them."

Creator

Assisi, Francesco di (c. 1181-1226)

Source

Fragment in *Il Cantico del Sole/ Cantico della Creature* (The Canticle of the Sun), by Francis of Assisi (1224).

Found in Bill Barrett's webpage: http://www2.webster.edu/~barrettb/cantico.htm (http://www2.webster.edu/~barrettb/cantico.htm)

Archived in:
https://web.archive.org/web/20200224192209/http://www2.webster.edu/~barrettb/cantico.htm (https://web.archive.org/web/20200224192209/http://www2.webster.edu/~barrettb/cantico.htm)

Translated to English by Bill Barrett:
http://www2.webster.edu/~barrettb/materials/canticle.htm (http://www2.webster.edu/~barrettb/materials/canticle.htm)

Archived in:
https://web.archive.org/web/20160830084332/http://www2.webster.edu/~barrettb/materials/canticle.htm
(https://web.archive.org/web/20160830084332/http://www2.webster.edu/~barrettb/materials/canticle.htm)

Wikipedia:
https://it.wikipedia.org/wiki/Cantico_delle_creature (https://it.wikipedia.org/wiki/Cantico_delle_creature)

Archived in:
https://web.archive.org/web/20170626230103/https://it.wikipedia.org/wiki/Cantico_delle_creature (https://web.archive.org/web/20170626230103/https://it.wikipedia.org/wiki/Cantico_delle_creature)

Date

1224

Format

Canticle

Item Relations

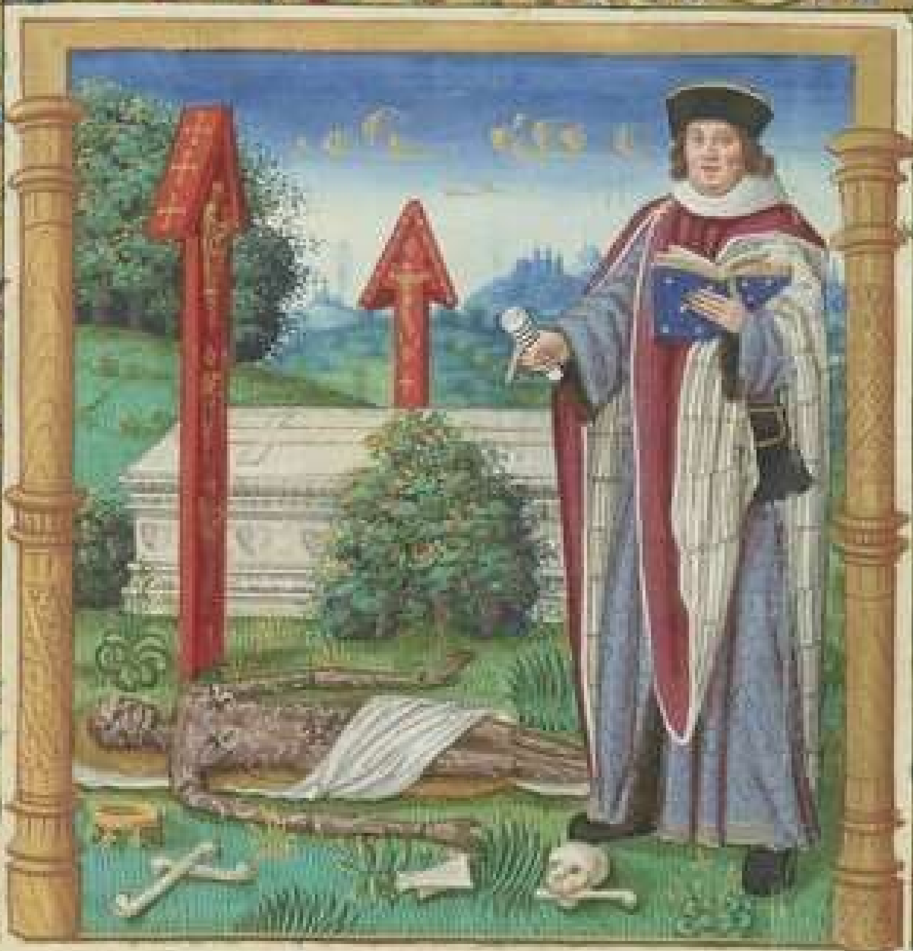
Item: Saint Francis in Meditation, by Caravaggio (1606, c.) (/omeka/items/show/180) Is related to This Item

Citation

Assisi, Francesco di (c. 1181-1226), “Sister death, by Assisi (1224),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/52.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

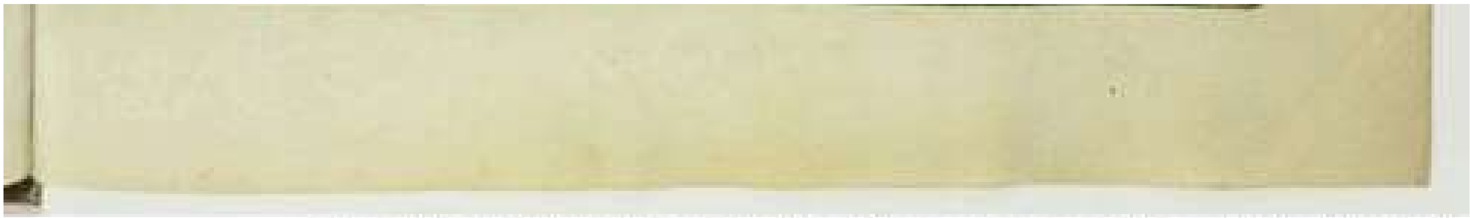


Vermibus hic donor. et ſic oſtendere conor
Qualiter hic ponor. ponitur omnis honor.
Qui placet in longū vite ſpem temporis auget.
Ex nichilo nichilum mox erit atq; nichil.
Mille fuere viri milleni milia mille.
Corpus humo putruit. nomine fama caret.

La royne morte.

Jeſtoye royne cou
ronnee.
Plus que autre doub
tee et aimee.
Or me ſuis icy aux vers
donnee.
Apres que de mort fus
attainte.
Sur la terre ie ſuis con
trainte.
Deſtre couchee a la ren
verſe.
Pour quoy eſt dure ma
complainte
Bien chante droit qui
ne verſe.

Prenez y qui me
regardez.
Exemplas pour vre prouffit.
[illegible] mal faire voꝰ gardez



Source gallica.bnf.fr / Bibliothèque nationale de France, Département des manuscrits, Français 995

(/omeka/files/show/73)

Title

Dead Queen in *La Danse macabre des femmes*, by Anonymous (1401, c.)

Description

This illustration appears in the third section: *La Danse macabre des femmes* (The Dance of Death of Women) of the manuscript *Français 995*.

Gender perspective: According to the text, the illustration represents the death of a Queen, it can also be seen that Virgin Mary appears above the Queen's tomb instead of Christ. The skeleton is represented with long blond hair and her hips are covered with a shroud.

The text in the manuscript reads:

"**La royne morte.**

Iestoye royne couronnee.
Plus que autre doubtee et craincte.
Quis suis icy aux vers donnee.
Apres que de mors fus attainte.
Sur la terre ie suis contrainte.
Destre couchee a la renuerse.
Pour quoy est dure ma complainte
Bien charie droit qui ne verse.

Prenez y qui me regardez.
Exemple pour vostre prouffit.
Et de mal faire vous gardez
Ie nen dis plus il me souffit.
Si non. car celluy qui vous fit.
Quant il vouldra vous deffera.
Deffaiz esties quant vous refit
Qui bien fera bien trouuera."

Creator

Anonymous

Source

Illustration of Dead Queen in Manuscript *Français 995* Section 3: *La Danse macabre des femmes*, by Anonymous (1401, c.). View 97, Folio 44r.
Bibliothèque nationale de France, France.
https://gallica.bnf.fr/ark:/12148/btv1b100212581/f97.item (https://gallica.bnf.fr/ark:/12148/btv1b100212581/f97.item)

Identifier: ark:/12148/btv1b100212581 (https://gallica.bnf.fr/ark:/12148/btv1b100212581)

Text from Dances of Death webpage:
http://www.dodedans.com/Eparis-bnf995-textq.htm (http://www.dodedans.com/Eparis-bnf995-textq.htm)

Archived in:
https://web.archive.org/web/20200108201813/http://www.dodedans.com/Eparis-bnf995-textq.htm (https://web.archive.org/web/20200108201813/http://www.dodedans.com/Eparis-bnf995-textq.htm)

Date

1401, c.

Format

Illustration in manuscript.
Dimensions: 31.2 × 20 cm

Item Relations

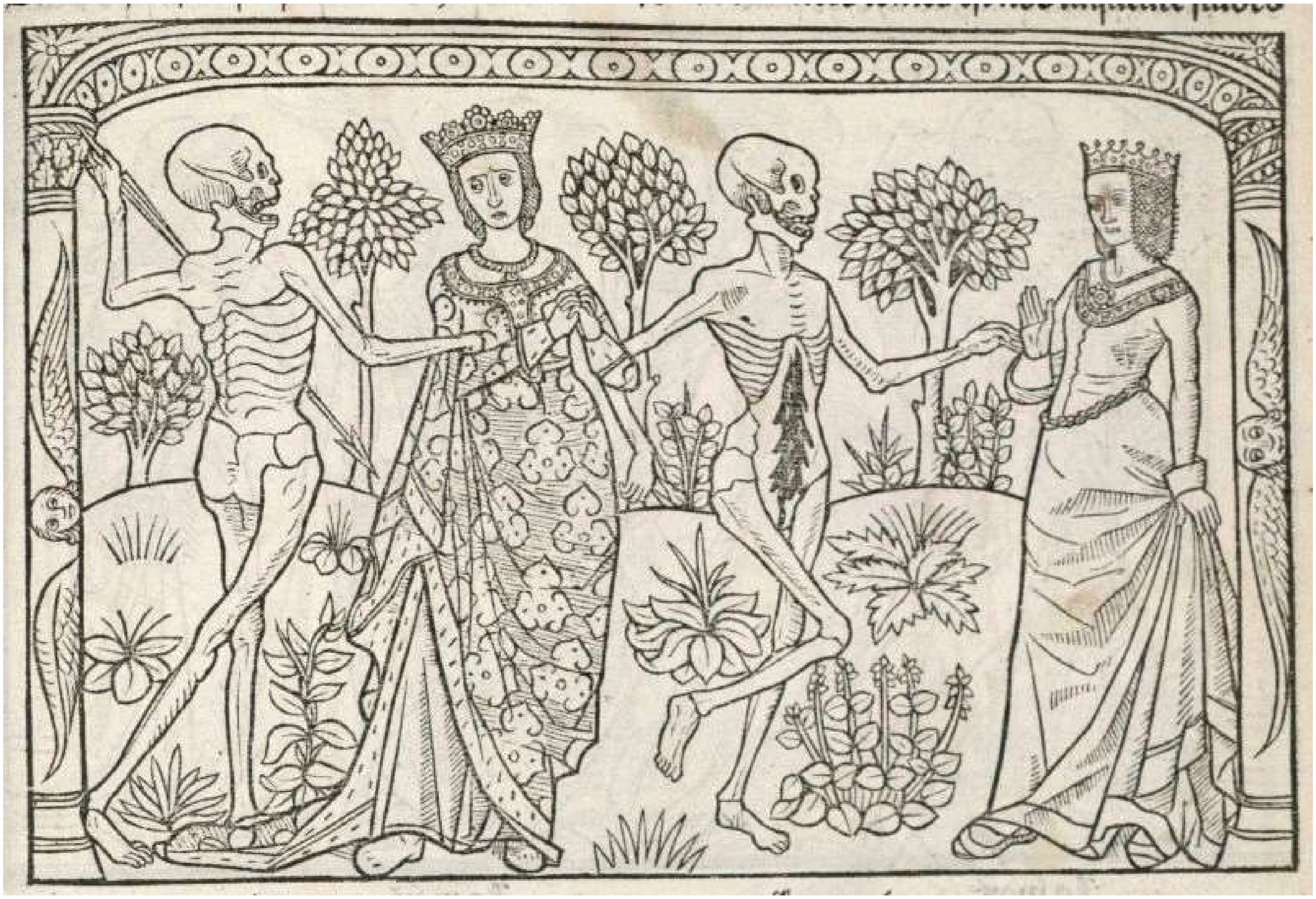
This item has no relations.

Citation

Anonymous, “Dead Queen in La Danse macabre des femmes, by Anonymous (1401, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/53.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

The Queen and Duchess, in *Danse macabre des femmes*, by Marchant (1486)



(/omeka/files/show/74)

Title

The Queen and Duchess, in *Danse macabre des femmes*, by Marchant (1486)

Description

This illustration, representing the death of a Queen and a duchess appears in the second volume of the *Miroer Salutaire* or *La danse macabre nouuelle,* named: *La danse macabre des femmes / Et le debat du corps et de lame* by Guyot Marchant (1486).

According to the text, the illustration represents the death of a Queen and a duchess. The skeletons accompanying the women are represented with wide hips.

The text in the manuscript reads for the Queen:

"La mort

Noble royne de beau corsaige
Gente et ioyeuse a laduenant
Iay de par le grant maistre charge
De vous en mener maintenant.
Et comme bien chose aduenant.

Les plus grans sont les premiers prins
Contre la mort na point de fuyte"

And for the duchess:

"**La mort**

Apres ma dame la duchesse
Vous vien querir et pourchasser
Ne pensez plus a la richesse
A biens ne ioyaulx amasser
Auiourduy vous fault trespasser
Pourquoy de vostre vie est fait
Folie est de tant embrasser
On nemporte que le bienfait

La duchesse.

Ie nay pas encore trente ans
Helas: a leure que commence
A scauoir que cest de bon temps
Mort me vient tollir ma plaisance
Iay des amis: et grant cheuance
Soulas. esbas. gens a deuis
Pourquoy moins me plait ceste danse
Gens aises si meurent enuis"

Creator

Marchant, Guy / Guido Mercator (active 1483-1506, c.)

Source

This illustration of the death of a Queen and a duchess in *Miroer Salutaire* or *La danse macabre nouuelle S*econd volume: *La danse macabre des femmes / Et le debat du corps et de lame* by Guyot Marchant (1486).

Found in Dances of Death webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=compost-121 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=compost-121)

Archived in:
https://web.archive.org/web/20191101145514/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=compost-121 (https://web.archive.org/web/20191101145514/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=compost-121)

Information about Manuscript:
http://www.dodedans.com/Eparis-1486.htm (http://www.dodedans.com/Eparis-1486.htm)

Archived in:
https://web.archive.org/web/20200121122033/http://www.dodedans.com/Eparis-1486.htm (https://web.archive.org/web/20200121122033/http://www.dodedans.com/Eparis-1486.htm)

Text from Dances of Death webpage:
http://www.dodedans.com/Eparis31.htm (http://www.dodedans.com/Eparis31.htm)

Archived in:
https://web.archive.org/web/20191224142808/http://www.dodedans.com/Eparis31.htm (https://web.archive.org/web/20191224142808/http://www.dodedans.com/Eparis31.htm)

Date

1486

Format

Illustration in manuscript.
Dimensions: Unknown

Item Relations

This item has no relations.

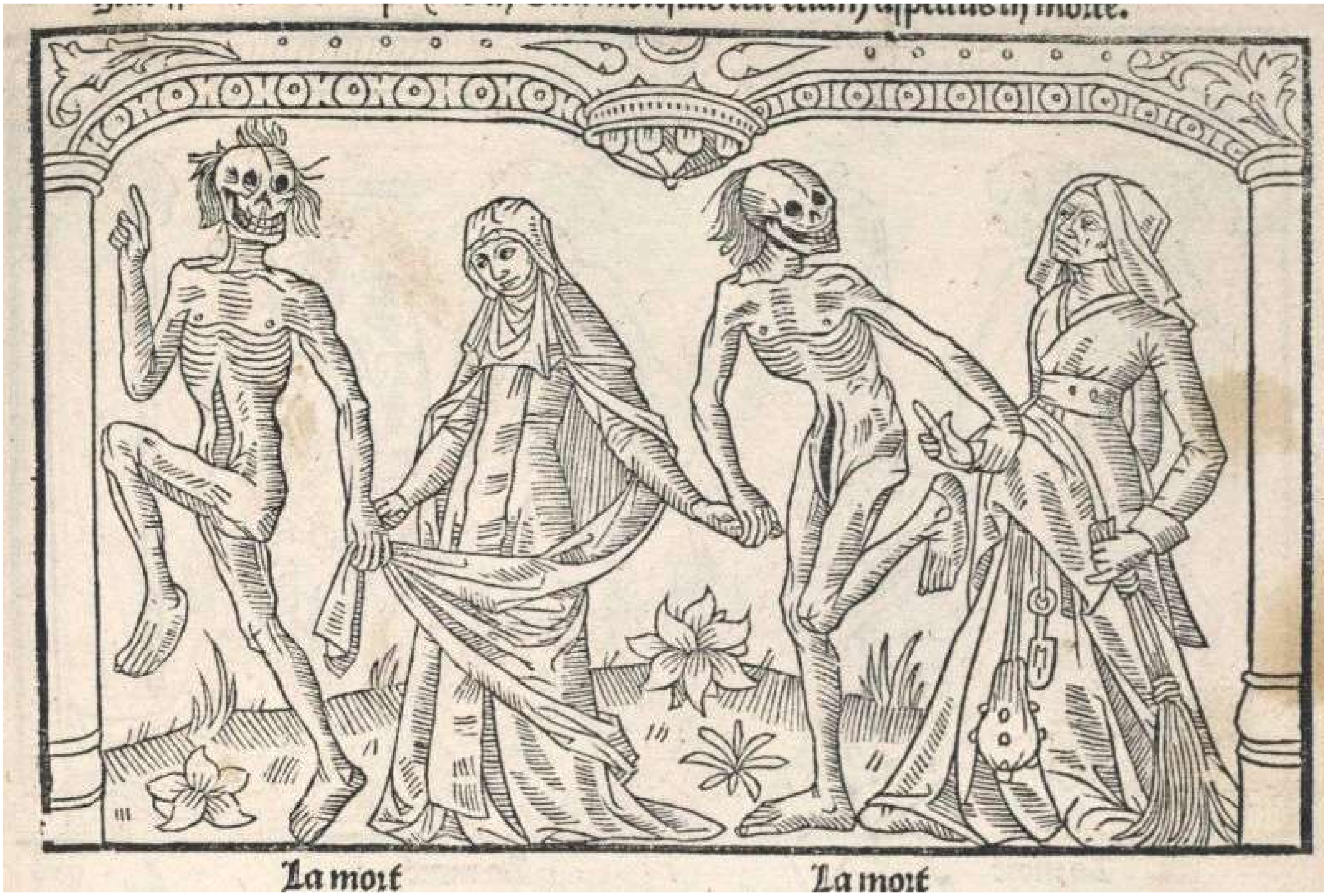
Citation

Marchant, Guy / Guido Mercator (active 1483-1506, c.), “The Queen and Duchess, in Danse macabre des femmes, by Marchant (1486),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/54.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

The Nun and Witch, in *Danse macabre des femmes*, by Marchant (1486)



(/omeka/files/show/76)

Title

The Nun and Witch, in *Danse macabre des femmes*, by Marchant (1486)

Description

This illustration, representing the death of a Nun and a Witch and appears in the second volume of the *Miroer Salutaire* or *La danse macabre nouuelle,* named: *La danse macabre des femmes / Et le debat du corps et de lame* by Guyot Marchant (1486).

According to the text, the illustration represents the death of a nun and a witch. The skeletons accompanying the women are represented with long hair.

The text in the manuscript reads for the nun:

"**La mort**

Suyues mon train religieuse
De voz fais conuient rendre compte
Se point nauez este piteuse
Aux poures: ce vous sera honte
En paradis point on ne monte
Fors par degrez de charite

Sa grace tousiours retenue
Il nest si iuste qui ne faille"

And for the witch:

"**La mort**

Oyez oyez: on vous fait scauoir
Que ceste vieille sorciere
A fait mourir et deceuoir
Plusieurs gens en mainte maniere
Est condamnee comme meurtriere
A mourir ne viura plus gaire
Ie la maine en son cymitiere
Cest belle chose de bien faire

La sorciere

Mes bonnes gens ayes pitie
De moy: et toute pecheresse
Et me donnes par amitie
Don de patenostre ou de messe
Iay fait du mal en ma ieunesse
Dont icy achete la prune
Si pries dieu que lame adresse
Nul ne peut contre sa fortune"

Creator

Marchant, Guy / Guido Mercator (active 1483-1506, c.)

Source

This illustration of the death of a Nun and a Witch in *Miroer Salutaire* or *La danse macabre nouuelle S*econd volume: *La danse macabre des femmes / Et le debat du corps et de lame* by Guyot Marchant (1486).

Found in Dances of Death webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=compost-137 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=compost-137)

Archived in:
https://web.archive.org/web/20200804202508/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=compost-137 (https://web.archive.org/web/20200804202508/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=compost-137)

Information about Manuscript:
http://www.dodedans.com/Eparis-1486.htm (http://www.dodedans.com/Eparis-1486.htm)

Archived in:
https://web.archive.org/web/20200121122033/http://www.dodedans.com/Eparis-1486.htm (https://web.archive.org/web/20200121122033/http://www.dodedans.com/Eparis-1486.htm)

Text from Dances of Death webpage:
http://www.dodedans.com/Eparis63.htm (http://www.dodedans.com/Eparis63.htm)

Archived in:
https://web.archive.org/web/20191228072541/http://www.dodedans.com/Eparis63.htm (https://web.archive.org/web/20191228072541/http://www.dodedans.com/Eparis63.htm)

Date

1486

Format

Illustration in manuscript.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Marchant, Guy / Guido Mercator (active 1483-1506, c.), “The Nun and Witch, in Danse macabre des femmes, by Marchant (1486),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/55.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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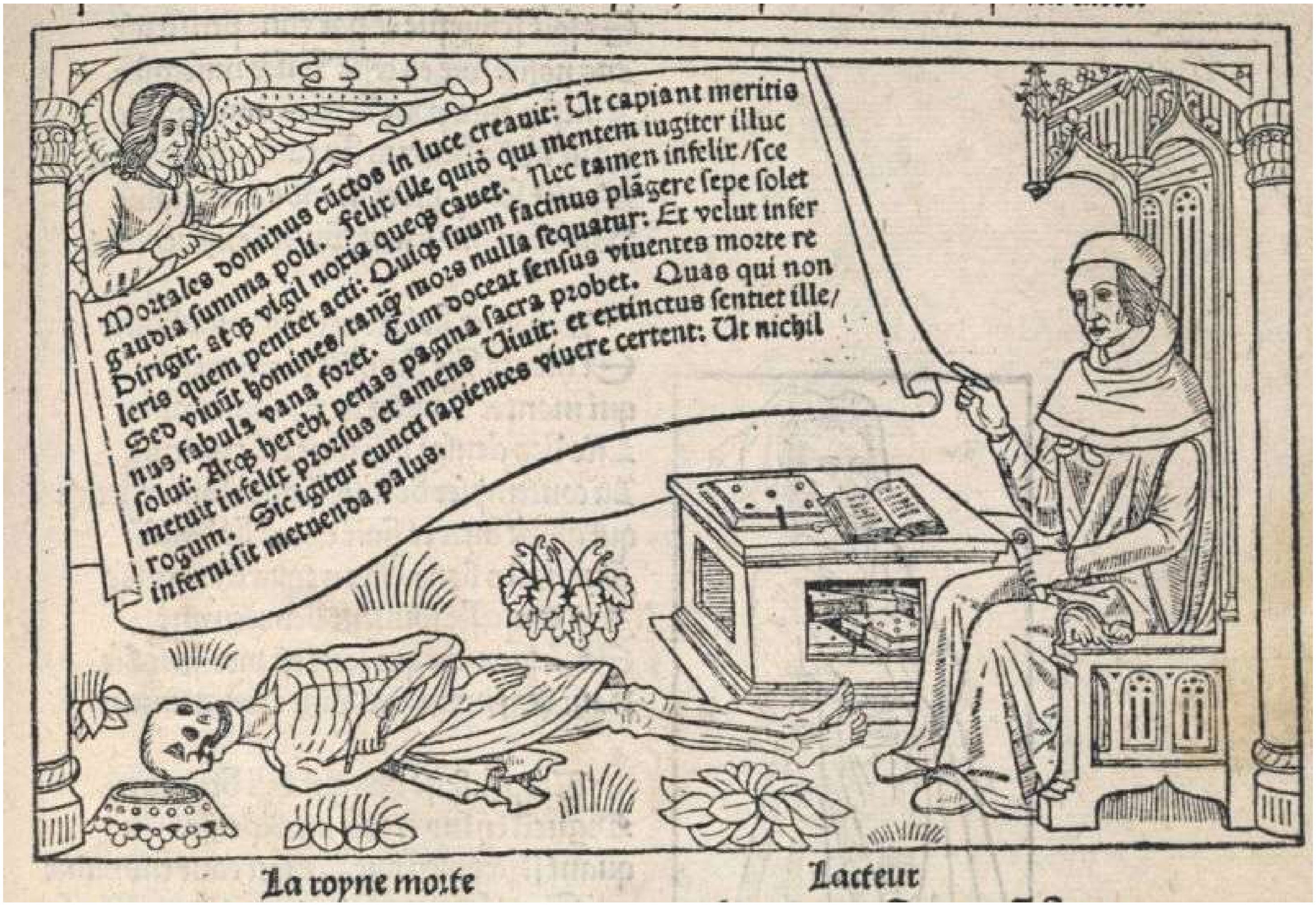
in Early Modernity

[(http://localhost/omeka)](http://localhost/omeka)

Go to...

Dead Queen and Authority, in *Danse macabre des femmes*, byMarchant(1486)


Mortales dominus cũctos in luce creauit: Ut capiant meritis
gaudia ſumma poli. Felix ille quid qui mentem iugiter illuc
Dirigit: atqȝ vigil noxia queqȝ cauet. Nec tamen infelix/ſce
leris quem penitet acti: Quiqȝ ſuum facinus plãgere ſepe ſolet
Sed viuũt homines/tanq̃ mors nulla ſequatur: Et velut infer
nus fabula vana foret. Cum doceat ſenſus viuentes morte re
ſolui: Atqȝ herebi penas pagina ſacra probet. Quas qui non
metuit infelix prorſus et amens Uiuit: et extinctus ſentiet ille/
rogum. Sic igitur cuncti ſapientes viuere certent: Ut nichil
inferni ſit metuenda palus.
La royne morte
Lacteur

[(/omeka/files/show/77)](/omeka/files/show/77)

Title

Dead Queen and Authority, in *Danse macabre des femmes*, by Marchant (1486)

Description

This illustration, representing the death of a Queen appears in the second volume of the *Miroer Salutaire* or *La danse macabre nouuelle,* named: *La danse macabre des femmes / Et le debat du corps et de lame* by Guyot Marchant (1486).

According to the text, the illustration represents the death of a Queen although this is only visible through the reference in the text and perhaps because of the shroud, since in the skeleton there are no direct gender identifiers.

The text in the manuscript reads:

"**La royne morte**

Ie estoye royne couronnee
Plus que autre doubtee & crainte
Qui suis icy aux vers donnee
Apres que de mort fus attainte

Si non: car celluy qui vous fit
Quant il vouldra vous defera
Defais estiez quant vous refit
Qui bien fera bien trouuera"

Creator

Marchant, Guy / Guido Mercator (active 1483-1506, c.)

Source

This illustration of the dead Queen in *Miroer Salutaire* or *La danse macabre nouuelle S*econd volume: *La danse macabre des femmes / Et le debat du corps et de lame* by Guyot Marchant (1486).

Found in Dances of Death webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=compost-139 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=compost-139)

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https://web.archive.org/web/20191220231733/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=compost-139
(https://web.archive.org/web/20191220231733/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=compost-139)

Information about Manuscript:
http://www.dodedans.com/Eparis-1486.htm (http://www.dodedans.com/Eparis-1486.htm)

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(https://web.archive.org/web/20200804203453/http://www.mirrorservice.org/sites/ftp.ibiblio.org/pub/docs/books/gutenberg/2/4/3/0/24300/24300-h/24300-h.htm)

Date

1486

Format

Illustration in manuscript.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Marchant, Guy / Guido Mercator (active 1483-1506, c.), “Dead Queen and Authority, in Danse macabre des femmes, byMarchant(1486),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/56.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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Death made up of two contradictory natures, in *El Criticón*, by Gracián (1657)

Title

Death made up of two contradictory natures, in *El Criticón*, by Gracián (1657)

Description

Fragment from *El Criticón,* by Gracián in *El invierno de la vejez* (the winter of old age) by Lorenzo Gracián, Madrid (1657), (pp. 350-352)

"—Es—dixo el ministro que estava en medio de ambos—que la miráis por diferentes lados, y assí haze diferentes visos, causando diferentes efectos y afectos. Cada día sucede lo mismo, que a los ricos les parece intolerable y a los pobres llevadera, para los buenos viene vestida de verde y para los malos de negro, para los poderosos no ay cosa más triste, ni para los desdichados más alegre. ¿No avéis visto tal vez un modo de pinturas que si las miráis por un lado os parece un ángel, y si por el otro un demonio? Pues assí es la Muerte. Hazeros heis a su mala cara dentro de breve rato, que la más mala no espanta en haziéndose a ella.

—Muchos años serán menester—replicó Andrenio.

Sentóse ya en aquel trono de cadáveres, en una silla de costillas mondas, con braços de canillas secas y descarnadas, sitial de esqueletos, y por cogines calaveras, baxo un deslucido dosel de tres o quatro mortajas, con goteras de lágrimas y randas al aire de suspiros, como triunfando de soberanías, de bellezas, de valentías, de riquezas, de discreciones y de todo quanto vale y se estima. Luego que estuvo de assiento, trató de tomar residencia a sus ministros, començando por el valido. Y quando la imaginaran terrible [fi]era, horrenda y espantosa, al fin de residencia la experimentaron, al rebés, gustosa, placentera y entretenida y muy de recreo; quando aguardavan que arrojasse en cada palabra un rayo, oyeron una y otra chança; y en vez de una envenenada saeta en cada razón, començó con lindo humor a entretenerse desta suerte:"

Translation:

"—It is —said the minister who was in the middle of both— that you look at her from different sides, and thus different sheens appear, causing different effects and affects. Every day the same thing happens, it feels intolerable to the rich and bearable to the poor, she dresses in green for good people and in black for bad ones, there is no sadder thing for the powerful, nor for the more unfortunate ones more joyous. Have you not perhaps seen a type of paintings that if you look at it from one side it looks like an angel, and if on the other a demon? Well, this is Death. Get used to her evil face shortly, that the evilest does not scare in becoming her.

-It will take many years- Andrenio replied.

He sat on a throne made of corpses, on a chair of ribs, with armrest of dry and fleshless quills, a seat of skeletons, and skull pads, under a dull canopy of three or four shrouds, with tears leaking and lace edging in the air of sighs, as if triumphing over sovereignty, beauty, bravery, wealth, discretion, and everything that is worth and esteemed. After she was settled, she tried to take up residence with his ministers, beginning with the worthy. And they had imagined her as terrible, fierce, horrendous and frightening, however, at the end of their residency they experienced her as tasty, pleasant and entertaining and very recreational; when they awaited for a thunderbolt to be thrown with each word, they heard pleasantry; and instead of a poisoned arrow in every argument, she began with a nice sense of humor to entertain this luck:"

Creator

Gracián y Morales, Baltasar (1601-1658)

Source

Fragment from *El Criticón,* third part, by Gracián in *El invierno de la vejez* (the winter of old age) by Lorenzo Gracián, Madrid (1657), (pp. 350-352).

Found in Miguel de Cervantes Virtual Library:
http://www.cervantesvirtual.com/portales/baltasar_gracian/obra/el-criticon-tomo-tercero--0/ (http://www.cervantesvirtual.com/portales/baltasar_gracian/obra/el-criticon-tomo-tercero--0/)

CDU: 821.134.2-31"16"
URI: http://www.cervantesvirtual.com/nd/ark:/59851/bmc8g943 (http://www.cervantesvirtual.com/nd/ark:/59851/bmc8g943)

Archived in:
https://web.archive.org/web/20200806151751/http://www.cervantesvirtual.com/portales/baltasar_gracian/obra/el-criticon-tomo-tercero--0/
(https://web.archive.org/web/20200806151751/http://www.cervantesvirtual.com/portales/baltasar_gracian/obra/el-criticon-tomo-tercero--0/)

Date

1657

Item Relations

This item has no relations.

Citation

Gracián y Morales, Baltasar (1601-1658), "Death made up of two contradictory natures, in El Criticón, by Gracián (1657)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/57.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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Death made up of two contradictory natures, fragments of sonnets by Quevedo (1877)

Title

Death made up of two contradictory natures, fragments of sonnets by Quevedo (1877)

Description

Fragment 1: Fragment of the sonnet *¿Estamos entre cristianos?* (*Are we among Christians?*) by Quevedo:
"Son las dos como un retrato
Destos que hacen modernos,
Que por el un lado es Narciso
Y por el otro, Sardesco."

Translation:
"They are both like one of those modern portraits:
on the one side, she's Daffodil,
and on the other, Sardesco."

Fragment 2: Fragment of a sonnet attributed to Quevedo:
"A un retrato que por una parte tenía el rostro de una dama y por otra la figura de la Muerte."

Translation:
"To a portrait that on the one side had the face of a lady and on the other the figure of Death."

Creator

Quevedo y Santibáñez Villegas, Francisco Gómez de (1580-1645)

Source

Fragment 1: Fragment of the sonnet *¿Estamos entre cristianos?* (*Are we among Christians?*) by Quevedo. In: *Obras de Don Francisco de Quevedo Villegas colección completa, corregida, ordenada e ilustrada por Don Aureliano Fernandez-Guerra y Orbe: Poesias (Works by Mr Francisco de Quevedo Villegas, completed, corrected, ordered and illustrated collection by Mr Don Aureliano Fernandez-Guerra y Orbe: Poetry)*, Volume 3. Rivadeneyra, (1877), p. 189, XLIX. *Volume 69 of Biblioteca de autores españoles* (https://www.google.ca/search?tbo=p&tbm=bks&q=bibliogroup:%22Biblioteca+de+autores+espa%C3%B1oles%22&source=gbs_metadata_r&cad=5)

Fragment 2: Fragment of a sonnet attributed to Quevedo. In: *Obras de Don Francisco de Quevedo Villegas colección completa, corregida, ordenada e ilustrada por Don Aureliano Fernandez-Guerra y Orbe: Poesias (Works by Mr Francisco de Quevedo Villegas, completed, corrected, ordered and illustrated collection by Mr Don Aureliano Fernandez-Guerra y Orbe: Poetry)*, Volume 3. Rivadeneyra, (1877), p. 496, number 828. *Volume 69 of Biblioteca de autores españoles* (https://www.google.ca/search?tbo=p&tbm=bks&q=bibliogroup:%22Biblioteca+de+autores+espa%C3%B1oles%22&source=gbs_metadata_r&cad=5)

https://books.google.ca/books?id=R63efnbajusC&pg=PR3&source=gbs_selected_pages&cad=2#v=onepage&q&f=false (https://books.google.ca/books?id=R63efnbajusC&pg=PR3&source=gbs_selected_pages&cad=2#v=onepage&q&f=false)

Archived in:
https://web.archive.org/web/20200806213332if_/https://books.google.ca/books?id=R63efnbajusC&pg=PR3&source=gbs_selected_pages&cad=2#v=onepage&q&f=false (https://web.archive.org/web/20200806213332if_/https://books.google.ca/books?id=R63efnbajusC&pg=PR3&source=gbs_selected_pages&cad=2#v=onepage&q&f=false)

Date

1877

Format

Fragments of sonnets.

Item Relations

This item has no relations.

Citation

Quevedo y Santibáñez Villegas, Francisco Gómez de (1580-1645), "Death made up of two contradictory natures, fragments of sonnets by Quevedo (1877)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/58.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Optical illusion painting of man, woman, death in *The Granted Speaker Alonso, Lad of Many Owners*, by Jerónimo de Alcalá (1624)

Title

Optical illusion painting of man, woman, death in *The Granted Speaker Alonso, Lad of Many Owners,* by Jerónimo de Alcalá (1624)

Description

Original title: Trompe l'oeil painting of man, woman, death, in *El Donado Hablador Alonso, Mozo de Muchos Amos* ("Optical illusion painting of man, woman, death in *The Granted Speaker Alonso, Lad of Many Owners")*

Fragment from *El Donado Hablador Alonso, Mozo de Muchos Amos (The Granted Speaker Alonso, Lad of Many Owners)* by Jerónimo de Alcalá:

"Vuesamerced, señor, no ha caido en este misterio: habrá de saber que esta imágen que dice es una pintura hecha con cierta traza, inventada ahora nuevamente con ciertas tablillas, que pintadas por el un lado hacen parecer un galan y por el otro una dama, y en frente, en el llano de la tabla, una muerte: de modo que hace tres figuras mudando el lugar para mirarla.
Cura. Ya yo me acuerdo desas imágenes, que dieron un tiempo en usarse mucho, aunque ahora no se hacen como solia; y vi en una imágen de un Salvador, la de un Cristo crucificado y la de la Madre de Dios: al principio dieron mucho gusto y se estimaron; pero despues, con la abundancia dellas y tenerla todos, vinieron á valer en muy bajo precio, sucediendo lo que en las esmeraldas, que con ser unas piedras tan agradables á la vista y de tantas virtudes, solo porque hay muchas y tenellas tantos han venido á estimarse en poco."

Translation:
"Your mercy, sir, have not fallen in this mystery: you must know that this image that you say is a painting made a with certain draw, now reinvented with certain boards, which painted on one side they look like a gallant and on the other a lady, and in front, on the flat side of the board, death: so he (the painter) creates three figures based on the side they are being looked at.
Priest. I already remember these images, which were used extensively some time ago, although now they are not created as they used to; and I saw in an image of a Savior, that of a crucified Christ and that of the Mother of God: at first they were very pleasing and esteemed; but later, due to their abundance and commonness, they are not worth very much, similar to what happened with emeralds, that despite being such pleasing to the eye and virtuous stones, just because there are many and many people own them they are not worth much."

Creator

Jerónimo de Alcalá Yáñez y Rivera (1571- 1632)

Source

Fragment from *El Donado Hablador Alonso, Mozo de Muchos Amos (The Granted Speaker Alonso, Lad of Many Owners)* by Jerónimo de Alcalá Yáñez y Rivera Part 2, Chapter VIII, p. 567 (1624). In *Novelistas posteriores a Cervantes (Post-Cervantes novelists), Volume 18 Volume 18; Volume 33 of Biblioteca de autores españoles. Novelistas posteriores a Cervantes, Gerónimo de Alcalá Yáñez y Rivera*. Cayetano Rosell (ed.), Hernanda y ca (1898, c.).
https://books.google.ca/books?id=1HI4AAAAMAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false (https://books.google.ca/books?id=1HI4AAAAMAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false)

Archived in:
https://web.archive.org/web/20200806223209if_/https://books.google.ca/books?id=1HI4AAAAMAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false (https://web.archive.org/web/20200806223209if_/https://books.google.ca/books?id=1HI4AAAAMAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false)

Date

1624

Format

Fragment in novel.

Item Relations

This item has no relations.

Citation

Jerónimo de Alcalá Yáñez y Rivera (1571- 1632), "Optical illusion painting of man, woman, death in The Granted Speaker Alonso, Lad of Many Owners, by Jerónimo de Alcalá (1624)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/59.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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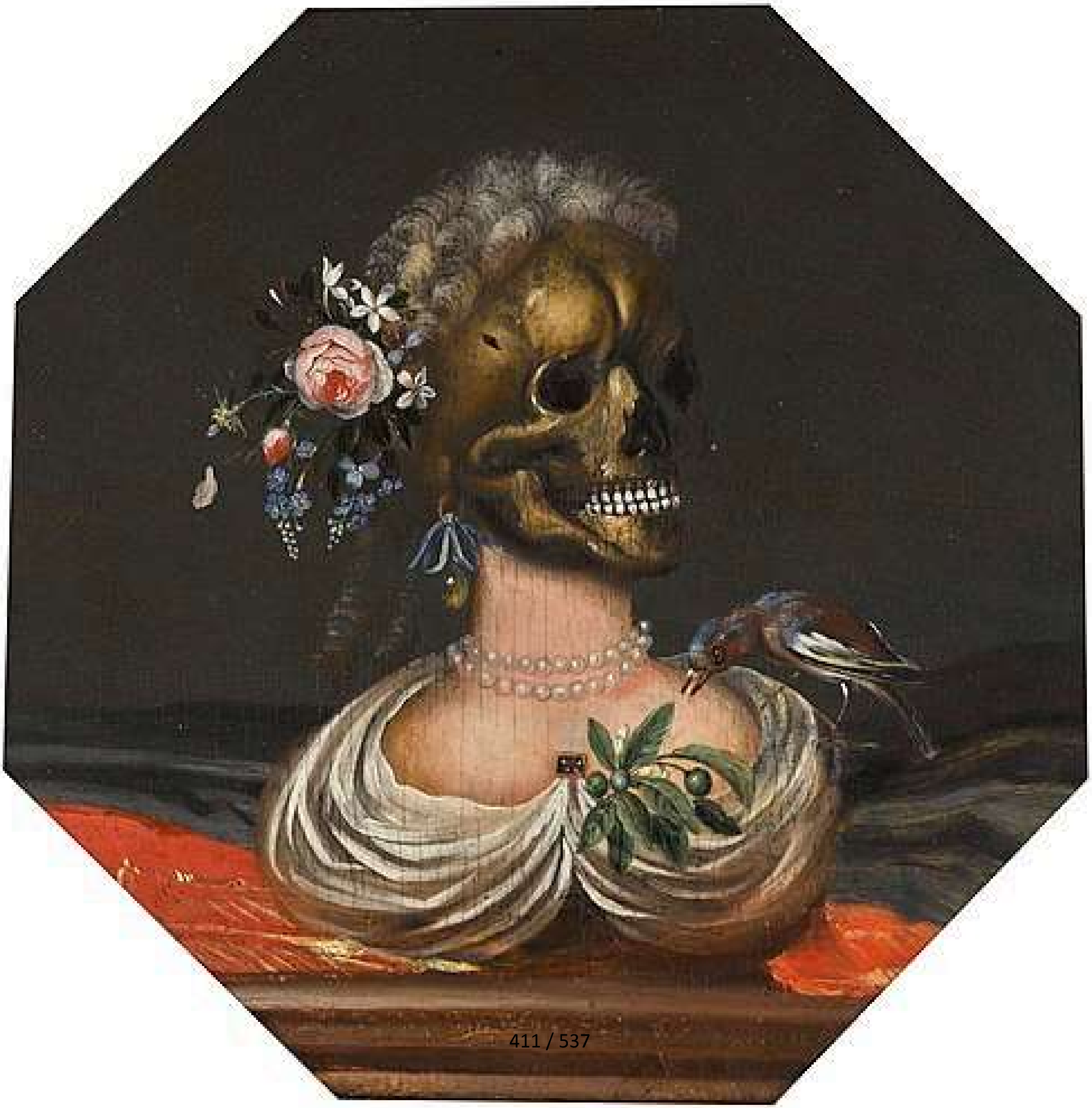
Vanitas bust of a lady with a crown of flowers on a ledge, by Ykens (1688)



Description

This vanitas plays with the confusion of *naturalia* and *artificialia*, deconstructing the markers of femininity alluded to the image. This is a fragment of an elegant woman presented as an object, a bizarre statue that emphasizes her breasts, which serves as the feet or stand of the statue. Her fleshed neck and breast contrast with her head, a darkened skull. The whiteness of her teeth reflects the whiteness of the pearls in her necklace, a typical example of *naturalia artificialia*. The vegetable decorations of her earrings and broaches, possibly made from precious stones, attract a bird that takes them for natural fruits. The rose, a symbol of beauty and fragility, has survived the general decay thanks to its artificial nature, as well as the elegant wig, which is not her true hair. Death has rendered this beautiful woman bust into an artificial decorative object, questioning the reality of her markers of beauty and feminine attractiveness while alive.

Creator

Ykens, Catharina (1659- c. 1737)

Source

Private collection.
Wikimedia commons:
https://commons.wikimedia.org/wiki/File:Catarina_Ykens_II_-_Vanitas_bust_of_a_lady_with_a_crown_of_flowers_on_a_ledge.jpg (https://commons.wikimedia.org/wiki/File:Catarina_Ykens_II_-_Vanitas_bust_of_a_lady_with_a_crown_of_flowers_on_a_ledge.jpg)

Archived in:
https://web.archive.org/web/20200707012646/https://commons.wikimedia.org/wiki/File:Catarina_Ykens_II_-_Vanitas_bust_of_a_lady_with_a_crown_of_flowers_on_a_ledge.jpg (https://web.archive.org/web/20200707012646/https://commons.wikimedia.org/wiki/File:Catarina_Ykens_II_-_Vanitas_bust_of_a_lady_with_a_crown_of_flowers_on_a_ledge.jpg)

Auctioned at Sotheby's:
http://www.sothebys.com/en/auctions/ecatalogue/lot.115.html/2017/old-masters-day-sale-l17034 (http://www.sothebys.com/en/auctions/ecatalogue/lot.115.html/2017/old-masters-day-sale-l17034)

Date

1688

Format

Oil on panel.
Dimensions: 21 × 21 cm

Item Relations

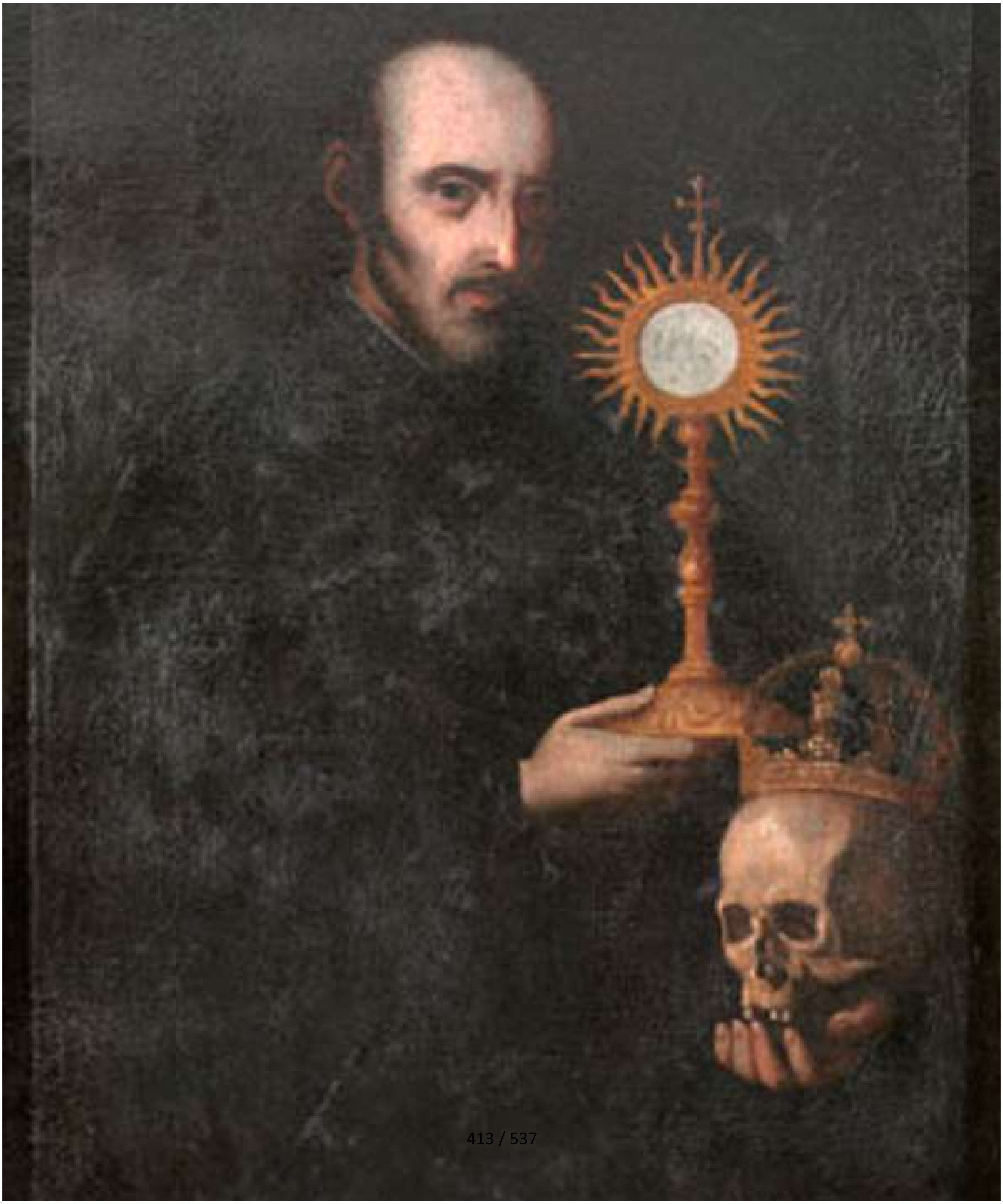
This item has no relations.

Citation

Ykens, Catharina (1659- c. 1737), “Vanitas bust of a lady with a crown of flowers on a ledge, by Ykens (1688),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/6.

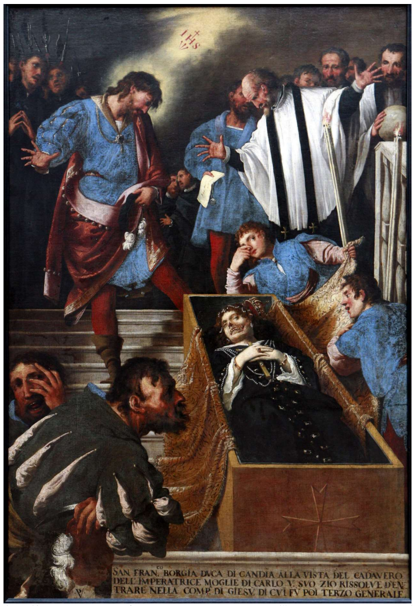
Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Description

In this portrait of Saint Francis Borgia, he appears holding a skull with a crown. The skull is that of Queen Isabel of Portugal. Queen Isabel's beauty was greatly admired by Saint Francis, however, she died at a young age. Just before burring her body, the tomb was opened to corroborate her identity. Saint Francis was so deeply shocked at the sight of her decomposing skull that he considered that day as his religious conversion date.


IHS
SAN FRAN.co BORGIA DVCA DI CANDIA ALLA VISTA DEL CADAVERO
DELL' IMPERATRICE MOGLIE DI CARLO V. SVO ZIO RISSOLVE D'EN
TRARE NELLA COMP.a DI GIESV DI CVI FV POI TERZO GENERALE

della Vecchia, P. (1664, c.). L'illumination de Saint François Borgia ("The illumination of Saint Francis Borgia") [Painting]. Musée des Beaux-Arts de Brest, Brest, France. In Wikimedia Commons https://commons.wikimedia.org/wiki/File:L%27Illumination_de_Saint_Fran%C3%A7ois_Borgia-Pietro_Muttoni_della_Vecchia_mg_8227.jpg (https://commons.wikimedia.org/wiki/File:L%27Illumination_de_Saint_Fran%C3%A7ois_Borgia-Pietro_Muttoni_della_Vecchia_mg_8227.jpg)

Gender perspective: One of the rare cases in which a skeleton is clearly identified as female. The crown and especially the popularity of the legend are the only elements that help the viewer make this gender identification.

There is a curious echo of three objects in this painting; the skull, the monstrance and the bald head of San Francisco Borja, which form a physical continuity through Borja's body. The monstrance, with the inscription IHS is a reference to his belonging to the Comapñia de Jesus, which uses these acronyms. The monstrance, with the symbolic body of Christ inside, occupies the position and role traditionally reserved for mirrors in the vanitas tradtion, predominantely used with female subject. In this case acts however as an intermediating "lens" that puts in perspective the skull representing dead queen Isabella of Portugal, Philip II of Spain's mother, whose dead body he convoyed according to the legend.

For more information, see (resource only available in Spanish): Sebastián Lozano, Jorge (2011). «Francisco de Borja, de criado a maestro espiritual de las mujeres Habsburgo». San Francisco de Borja, Grande de España, Arte y espiritualidad en la cultura de los siglos XVI y XVII (75): 67-90. ISBN 978-84-92542-35-2. https://www.uv.es/~sebast/francisco_de_borja.pdf (https://www.uv.es/~sebast/francisco_de_borja.pdf)

Archived in:
https://web.archive.org/web/20160304040852/https://www.uv.es/~sebast/francisco_de_borja.pdf (https://web.archive.org/web/20160304040852/https://www.uv.es/~sebast/francisco_de_borja.pdf)

Creator

Anonymous

Source

Museum Saint Clara Gandia, Spain.
http://www.museusantaclaragandia.com/?artwork=san-francisco-de-borja&lang=en (http://www.museusantaclaragandia.com/?artwork=san-francisco-de-borja&lang=en)

Archived in:
https://web.archive.org/web/20200814193623/http://www.museusantaclaragandia.com/?artwork=san-francisco-de-borja&lang=en (https://web.archive.org/web/20200814193623/http://www.museusantaclaragandia.com/?artwork=san-francisco-de-borja&lang=en)

Accession number: MC092

Date

1600, c.

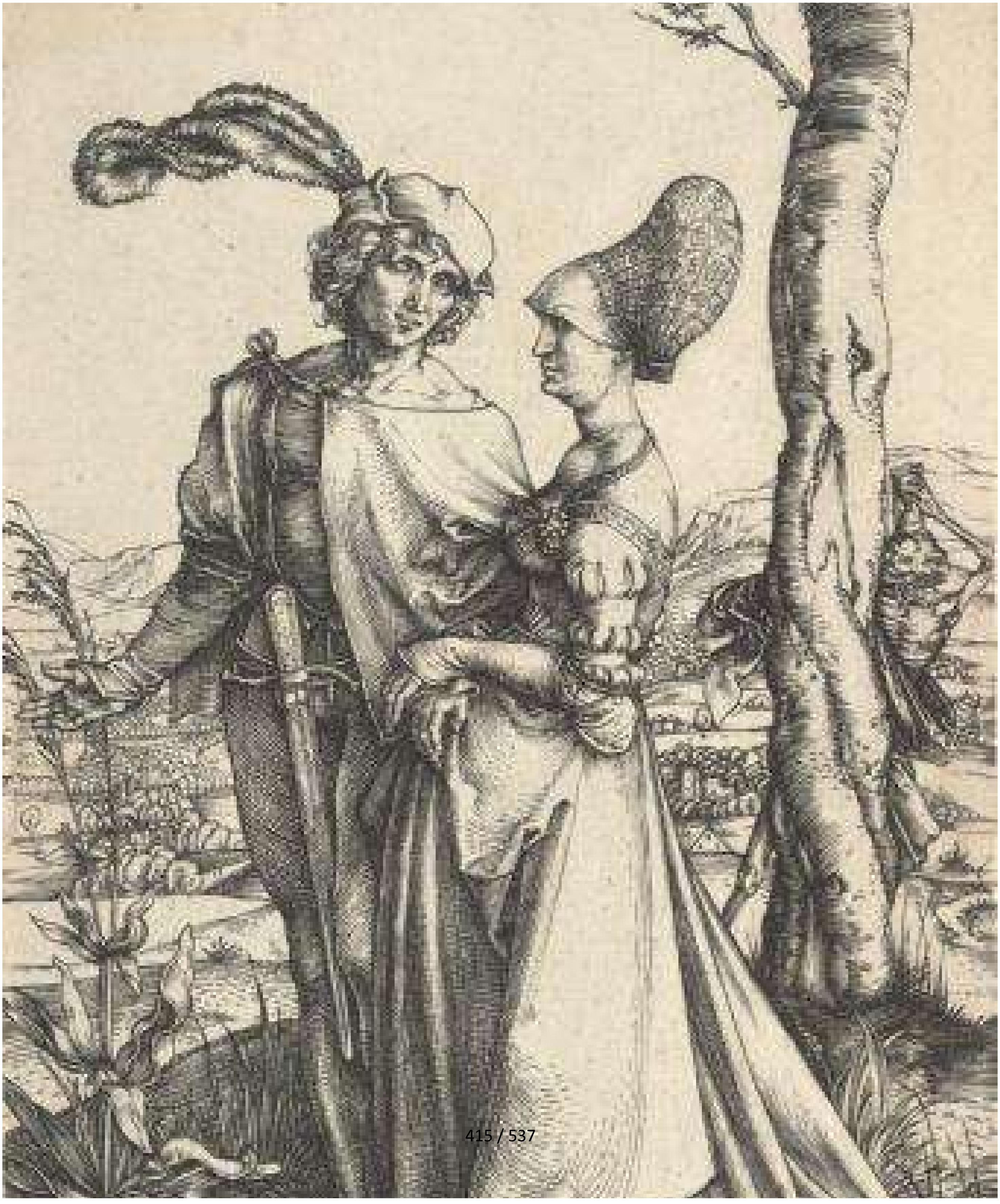
Format

Oil painting.
Dimensions: Unknown

Item Relations

This item has no relations.

Collection



(/omeka/files/show/79)

Title

Young Couple Reminded of Transience or The Promenade, by Dürer (1498, c.)

Description

The engraving portrays a young couple looking at each other. Behind them, a tree trunk. Peeking out of the tree and staring at the couple, a skeleton holding an hourglass.

Gender perspective: In this engraving death represented by the skeleton is the same for both man and woman. Notice similarity with Adam and Eve by the tree in paradise.

Creator

Dürer, Albrecht (1471-1528)

Source

German Prints Collection at the Pushkin State Museum of Fine Arts, Moscow, Russia.
http://germanprints.ru/data/prints/durer/2102_promenade/index.php?lang=en (http://germanprints.ru/data/prints/durer/2102_promenade/index.php?lang=en)

Archived in:
https://web.archive.org/web/20181127204318/http://germanprints.ru/data/prints/durer/2102_promenade/index.php?lang=en (https://web.archive.org/web/20181127204318/http://germanprints.ru/data/prints/durer/2102_promenade/index.php?lang=en)

Inventory number: Г-2102

Date

1498, c.

Format

Copperplate engraving
Dimensions: 19.5 × 12.3 cm

Item Relations

This Item Is related to Item: Adam and Eve, by Beham (1543, c.) (/omeka/items/show/63)

Tags

Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Dürer, Albrecht (1471-1528), “Young Couple Reminded of Transience or The Promenade, by Dürer (1498, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/61.

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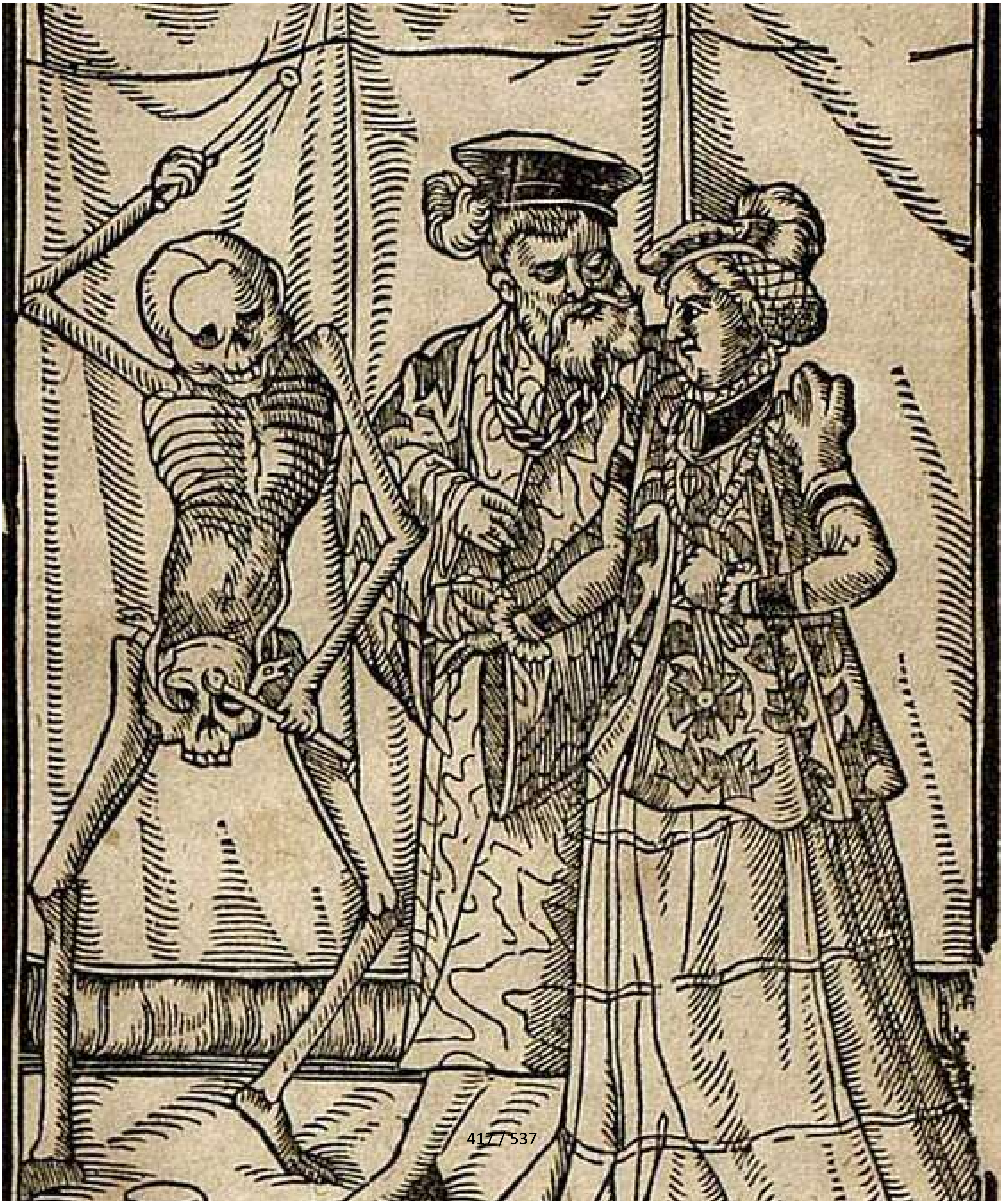
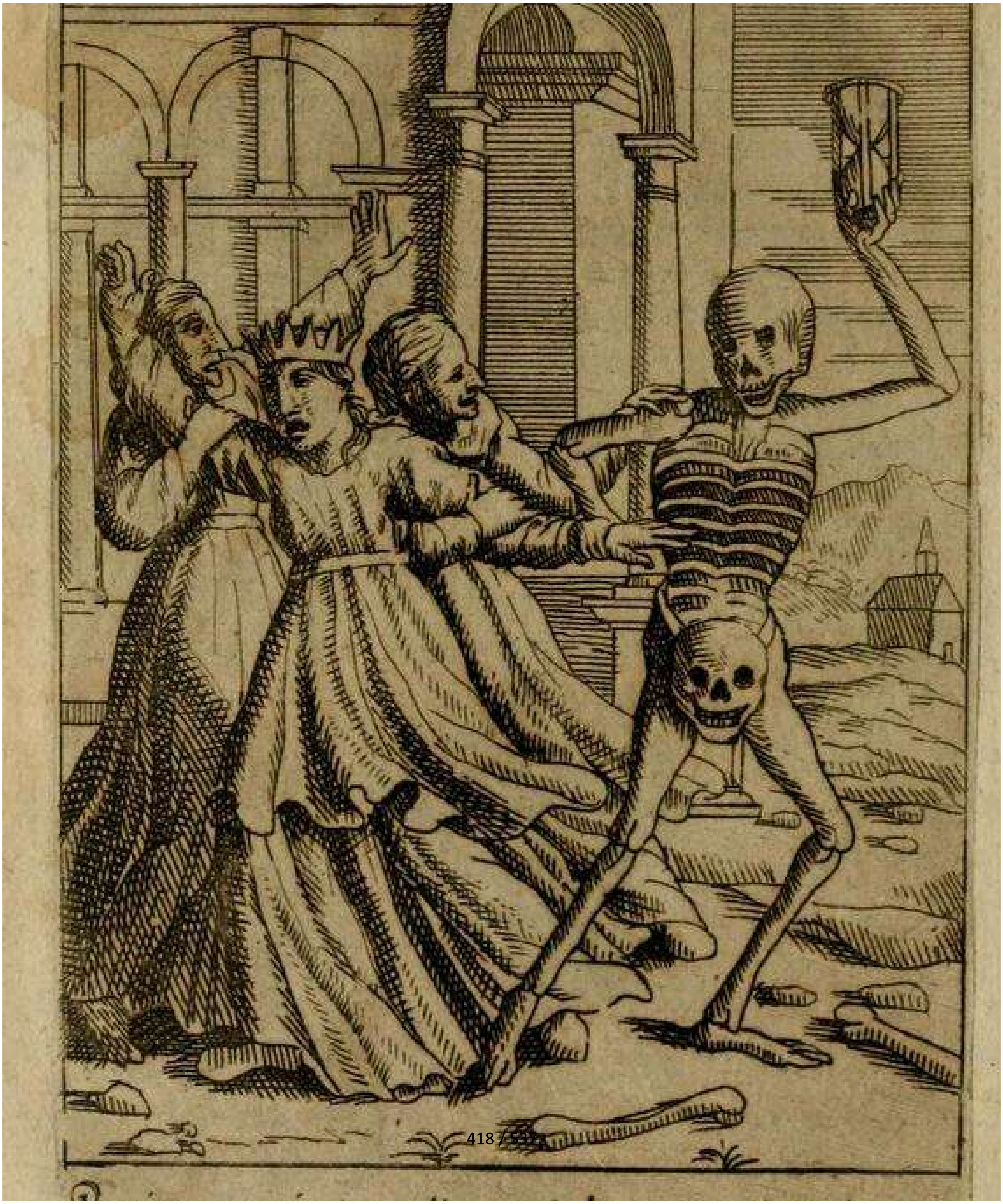
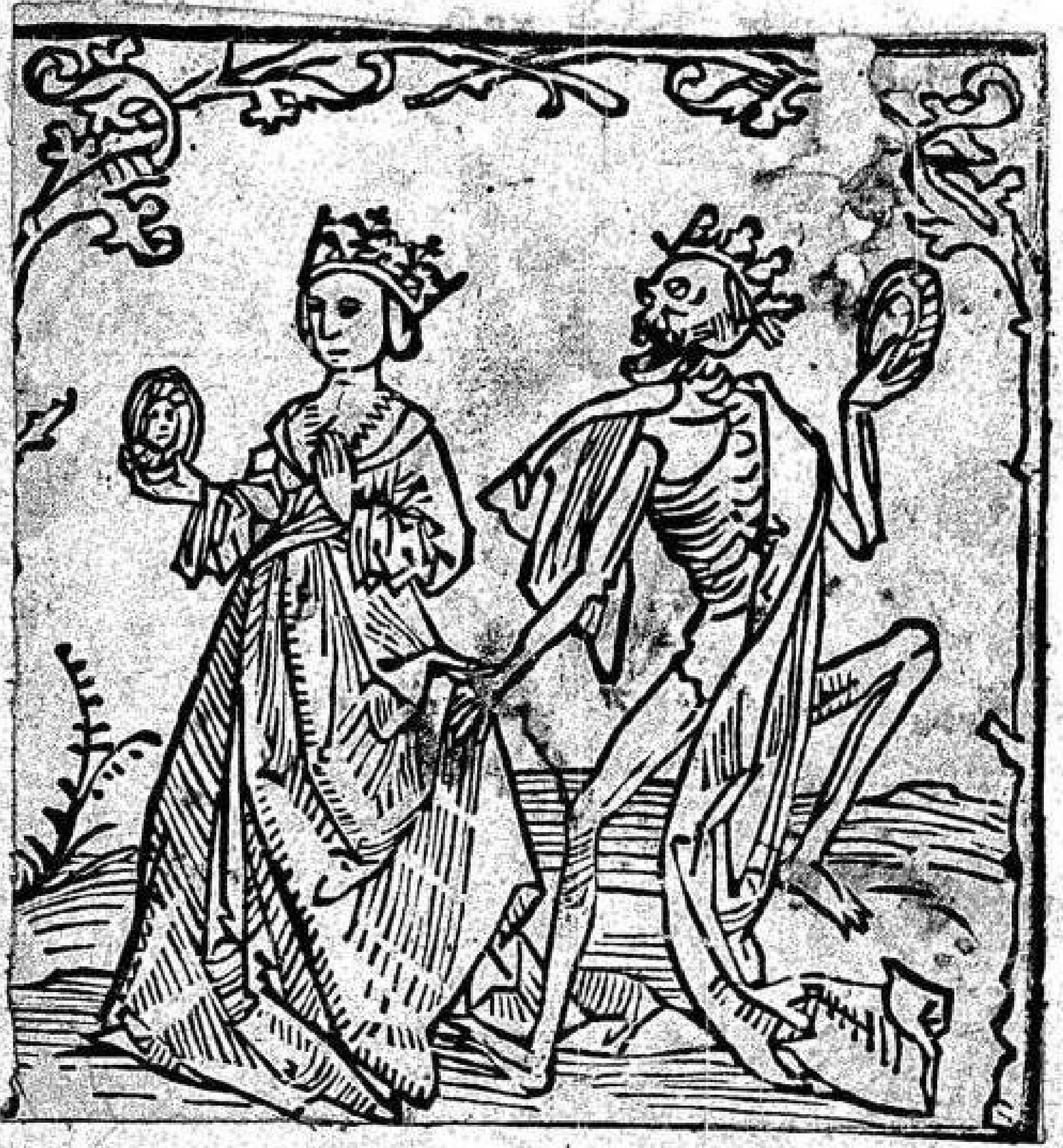
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

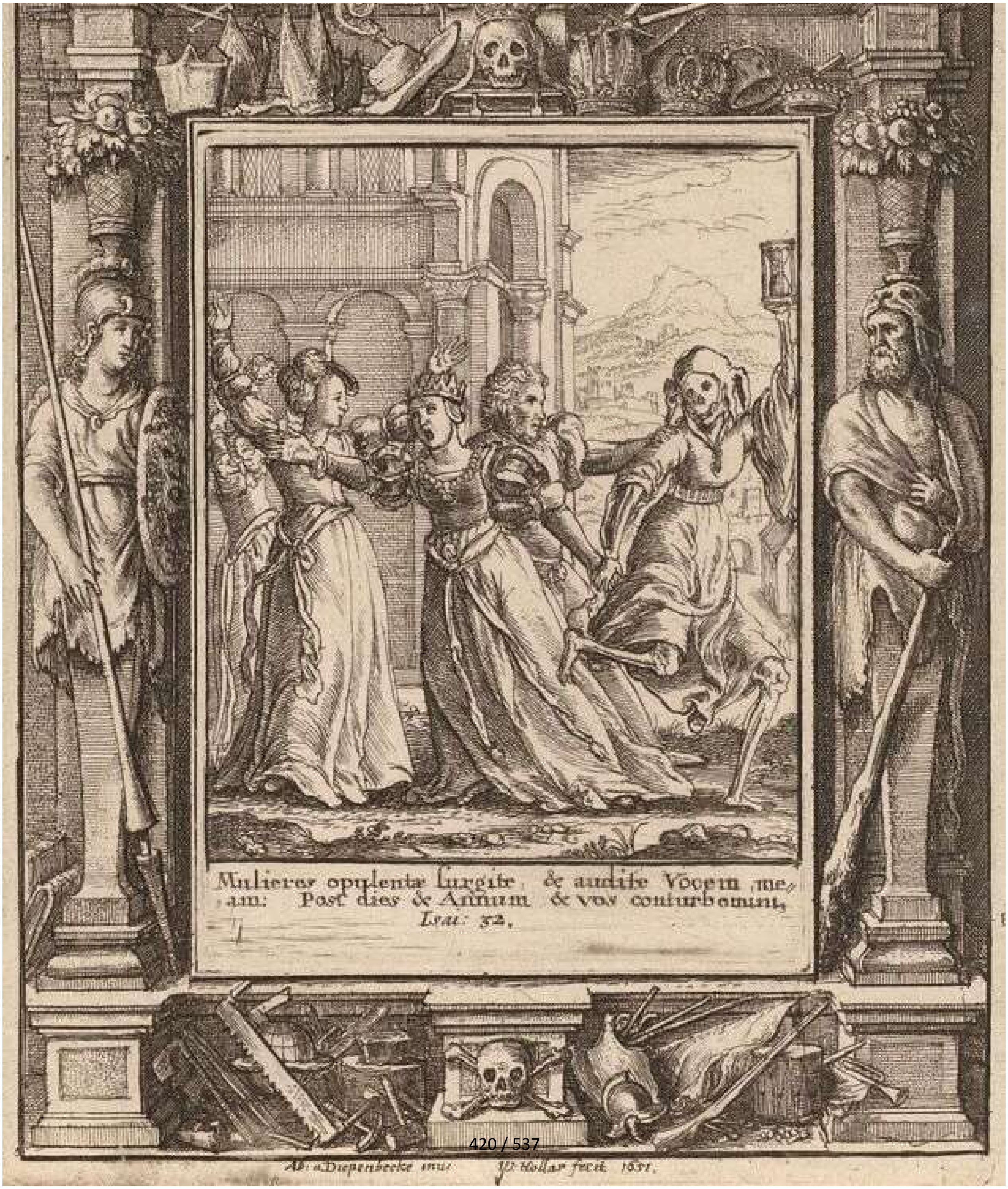






Vana pulcritudo mundi

(/omeka/files/show/82)


Mulieres opulentæ ſurgite & audite Vocem me-
am: Poſt dies & Annum & vos conturbemini,
Iſai: 32.
Ab: a Diepenbecke inv: W: Hollar fecit 1651.

(/omeka/files/show/83)

Image 3: Queen/Beauty, in *Vana pulchritudo*, by Guy Marchant (1485, c.).

Image 4: The queen, by Wenceslaus Hollar (1651, c.).

Gender perspective: The death of distinguished female characters, such as the Empress, Queen or Duchess in the Holbein tradition. The character of death may be represented as a female corpse with breasts and long hair, or as a neutral figure, often as a fool, or a neutral skeleton mimicking the Queen's identity through clothes and gestures. In other cases, death is represented as if taking part in a masquerade and temporarily assuming the identity and gender of the royal woman as part of the festivities.

Creator

Holbein the Younger, Hans (c. 1497-1543)

Source

Image 1: The noblewoman/married couple, from the mix of Holbein's and Basel's *Dance of Death* published by Huldrich Frölich (1581).
Found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=scharffenberg-35 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=scharffenberg-35)

Archived in:
https://web.archive.org/web/20170729005208/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=scharffenberg-35 (https://web.archive.org/web/20170729005208/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=scharffenberg-35)

Image 2: The Queen, by Giovanni Battista Manni (1675).
Found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=varii-11 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=varii-11)

Archived in:
https://web.archive.org/web/20181104060937/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=varii-11 (https://web.archive.org/web/20181104060937/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=varii-11)

Image 3: Queen/Beauty, in *Vana pulchritudo*, by Guy Marchant (1485, c.).
Found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=clm-14053-289 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=clm-14053-289)

Archived in:
https://web.archive.org/web/20200816211700/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=clm-14053-289 (https://web.archive.org/web/20200816211700/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=clm-14053-289)

Image 4: The queen, by Wenceslaus Hollar (1651, c.).
Found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-11 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-11)

Archived in:
https://web.archive.org/web/20191102233752/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-11 (https://web.archive.org/web/20191102233752/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-11)

Date

1522, c.

Format

Woodcuts and copperplate (Image 4).
Dimensions: Unknown

Item Relations

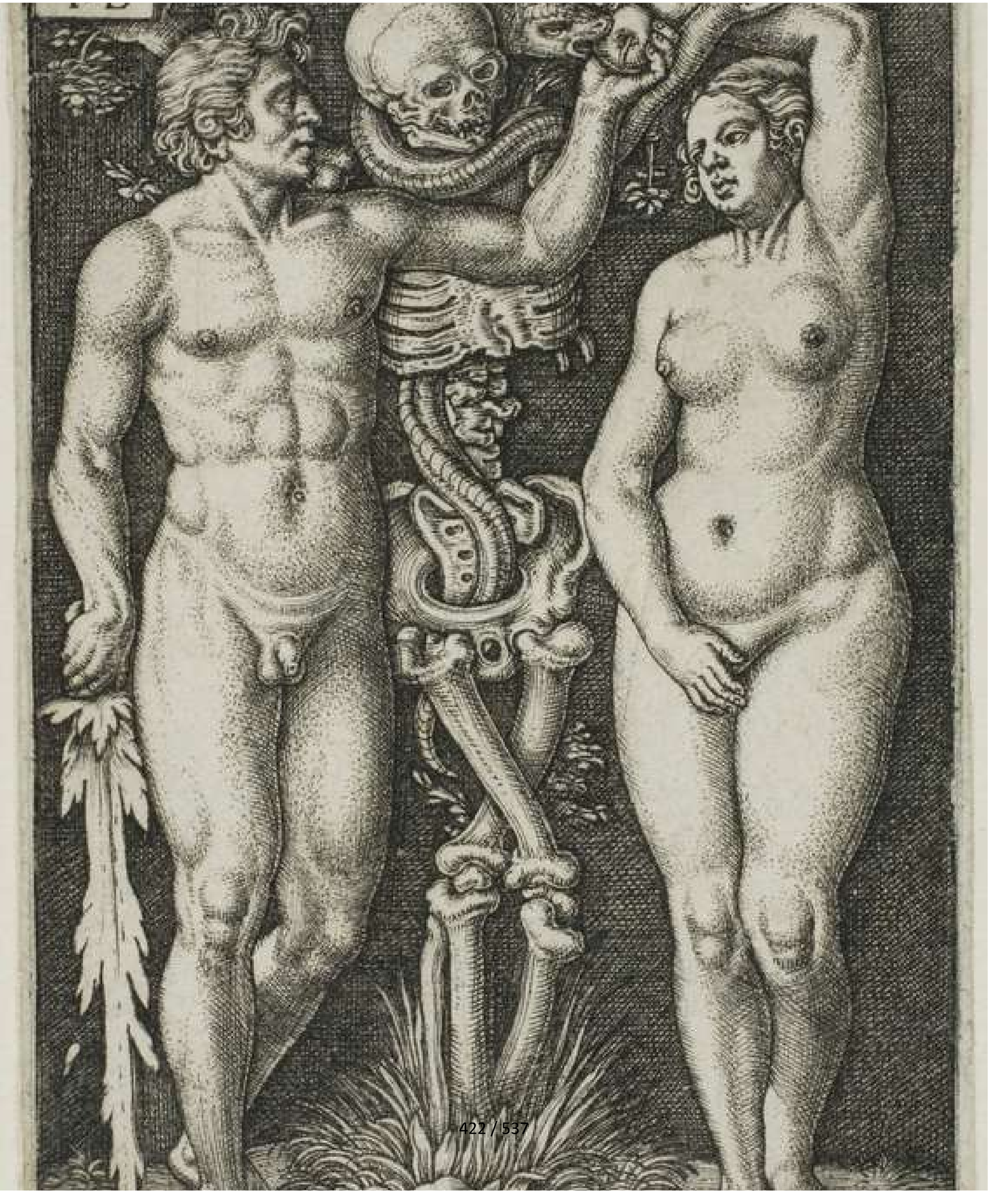
This item has no relations.

Citation

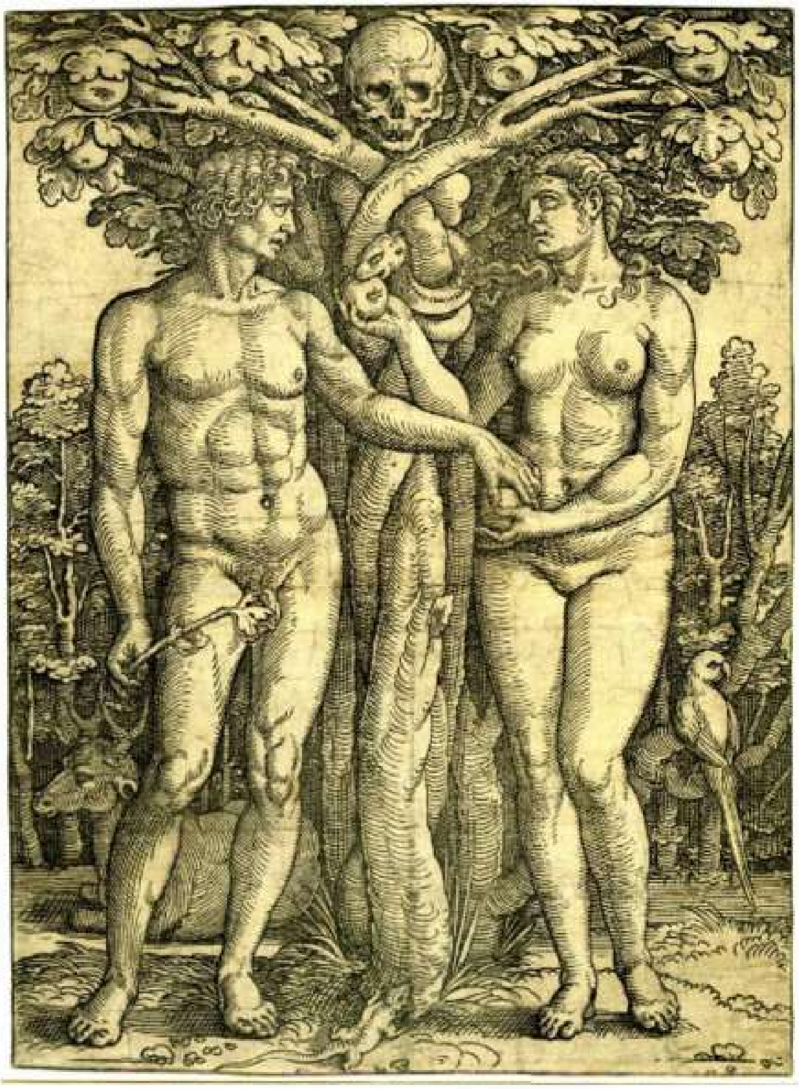
Holbein the Younger, Hans (c. 1497-1543), “The Principal Woman in the Dance of Death, by Holbein (1522, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/62.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/84)



(/omeka/files/show/85)

Title

Adam and Eve, by Beham (1543, c.)

Description

"For disobeying God's orders and eating the fruit of the Tree of the Knowledge of Good and Evil, Adam and Eve received the punishment of mortality, hard work, and pain. A skeleton, an obvious symbol of death, forms the trunk of the fatal tree, and the evil serpent winds its way through the skeleton's hollow torso. Sebald Beham's sensuous intertwining of the nudes, snake, and skeleton blatantly marks this depiction as a sexual awakening. While Adam is entirely naked, the gesture of Eve's free hand both covers and accentuates her newfound sexuality." (Description from Art Institute of Chicago, US,
https://www.artic.edu/artworks/80764/adam-and-eve (https://www.artic.edu/artworks/80764/adam-and-eve) , Archived in:
https://web.archive.org/web/20200816220023if_/https://www.artic.edu/artworks/80764/adam-and-eve (https://web.archive.org/web/20200816220023if_/https://www.artic.edu/artworks/80764/adam-and-eve))

Gender perspective: Unified representation of death for the two sexes. In the case of the first image, the genital area of the skeleton shows a strange representation in the pelvic area, like a hole or a jewel, which can be interpreted as female. On the other hand, this area is not covered by the hand, as in Adam's case. Death and the devil are intertwined into a single image beyond gender.

Creator

Beham, Hans Sebald (1500-1550)

Source

From The British Museum, London, UK.
https://www.britishmuseum.org/collection/object/P_1874-0711-1430 (https://www.britishmuseum.org/collection/object/P_1874-0711-1430)

Archived in:
https://web.archive.org/web/20200816220126/https://www.britishmuseum.org/collection/object/P_1874-0711-1430 (https://web.archive.org/web/20200816220126/https://www.britishmuseum.org/collection/object/P_1874-0711-1430)

© The Trustees of The British Museum
Asset number: 82228001
Museum number: 1874,0711.1430

Date

1543, c.

Format

Image 1: Engraving in black on ivory laid paper.
Dimensions: 8.2 × 5.7 cm

Image 2: Woodcut.
Dimensions: 34.2 × 25.3 cm

Item Relations

Item: [Young Couple Reminded of Transience or The Promenade, by Dürer (1498, c.)](/omeka/items/show/61) (/omeka/items/show/61) Is related to This Item

Tags

[Two genders one death](/omeka/items/browse?tags=Two+genders+one+death) (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Beham, Hans Sebald (1500-1550), “Adam and Eve, by Beham (1543, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/63.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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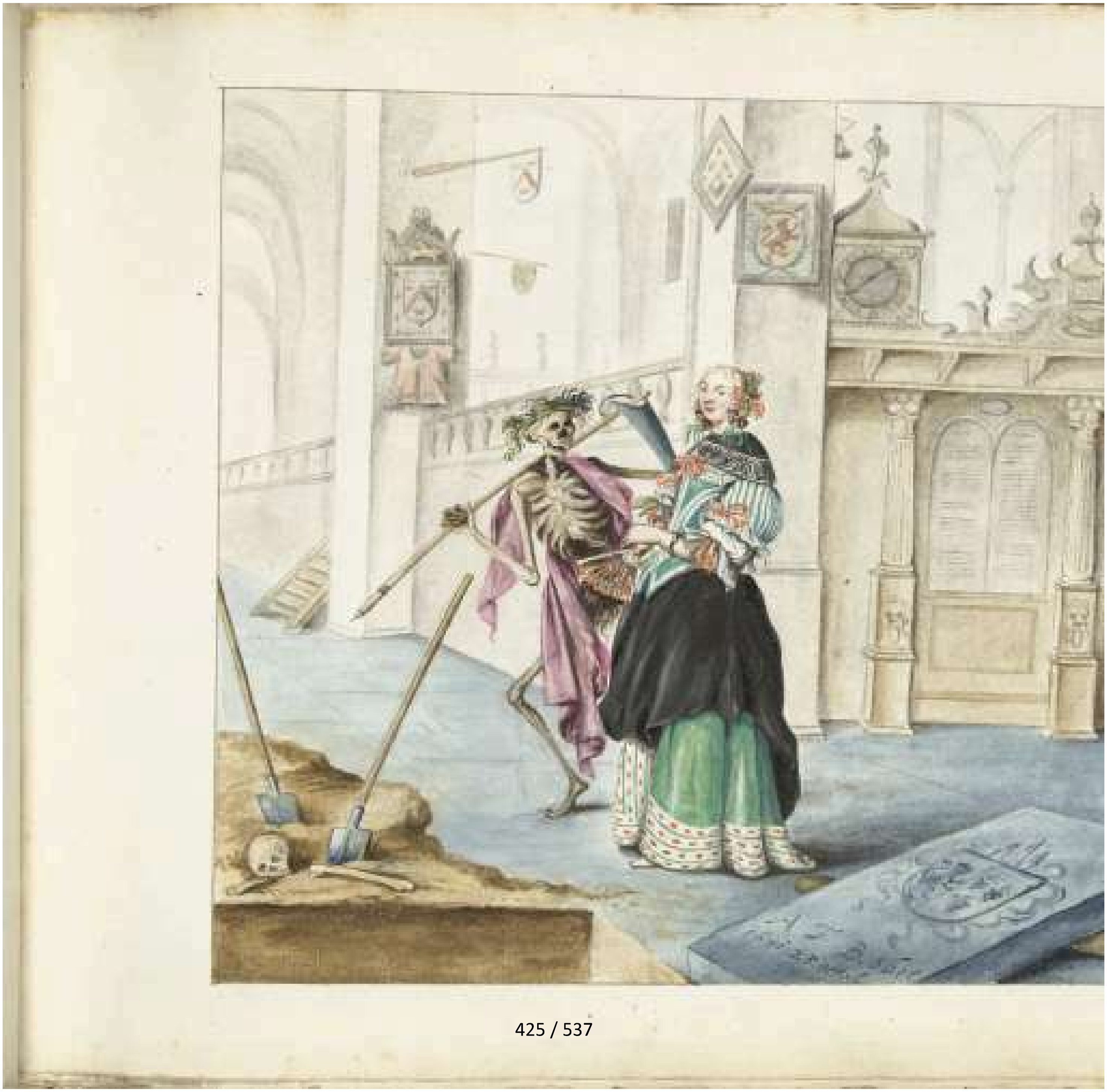
Woman (Aaltje?) Standing next to Death in the Sint-Michaëlskerk, Zwolle, by Borch (1671, c.)



/omeka/files/show/86

"Woman standing in the choir of the Sint-Michaëlskerk in Zwolle, possibly Gesina's sister Aleida or Aeltien ter Borch. In the foreground an open grave can be seen next to a tombstone with the arms of the Ter Borchs and Condewijn families. The tombstone reads: A.T B.obit, 1671.23 octob." (Translated description from Rijksmuseum, Netherlands, https://www.rijksmuseum.nl/en/collection/BI-1887-1463-76 (https://www.rijksmuseum.nl/en/collection/BI-1887-1463-76) , Archived in: https://web.archive.org/web/20200610105537/https://www.rijksmuseum.nl/en/collection/BI-1887-1463-76 (https://web.archive.org/web/20200610105537/https://www.rijksmuseum.nl/en/collection/BI-1887-1463-76))

The skeleton dancing next to the woman appears with a pink cloth around it and with flowers or feathers ornament around its skull. There is a visible difference between the remains outside the open grave and the skeleton dancing next to the woman.

Creator

Borch, Gesina ter (1633-1690)

Source

Rijksmuseum, Netherlands.
https://www.rijksmuseum.nl/en/collection/BI-1887-1463-76 (https://www.rijksmuseum.nl/en/collection/BI-1887-1463-76)

http://hdl.handle.net/10934/RM0001.COLLECT.477151 (http://hdl.handle.net/10934/RM0001.COLLECT.477151)

Archived in:
https://web.archive.org/web/20200610105537/https://www.rijksmuseum.nl/en/collection/BI-1887-1463-76 (https://web.archive.org/web/20200610105537/https://www.rijksmuseum.nl/en/collection/BI-1887-1463-76)

Object Number: BI-1887-1463-76

Date

1671, c.

Format

Paper, chalk and watercolor.
Dimensions: 24.3 × 36 cm

Item Relations

This item has no relations.

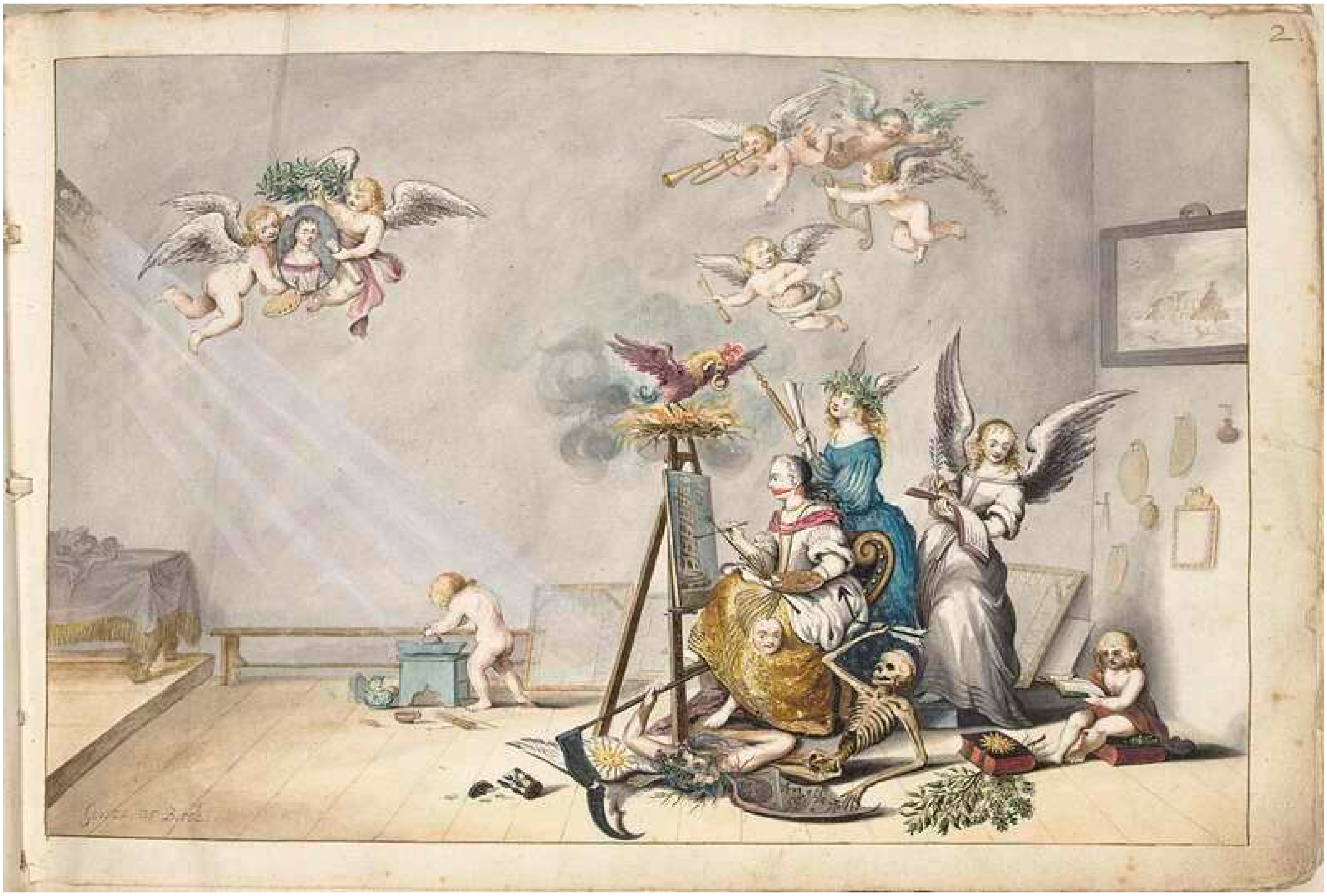
Citation

Borch, Gesina ter (1633-1690), “Woman (Aaltje?) Standing next to Death in the Sint-Michaëlskerk, Zwolle, by Borch (1671, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/64.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

The Victory of Painting over Death, by Borch (1660)



[(/omeka/files/show/87)](/omeka/files/show/87)

Title

The Victory of Painting over Death, by Borch (1660)

Description

Original title: De overwinning van de Schilderkunst over de Dood ("The Victory of Painting over Death").

The painting depicts a room. In the center of the room, a young woman with her mouth covered is painting a tower. To her right, another young woman in a blue dress and behind her another young woman with wings. Underneath the woman painting, there is a winged corpse holding a broken scythe. This image complements the broken hourglass and phoenix rising from its ashes. Underneath the corpse, a skeleton with a broken arrow pointing at the woman painting.
On the top left corner, two cherubs carrying a portrait of the painting woman.

Creator

Borch, Gesina ter (1633-1690)

Source

Date

1660

Format

Paper, watercolor, deck paint and ink.
Dimensions: 24.3 × 36 cm

Item Relations

This item has no relations.

Citation

Borch, Gesina ter (1633-1690), “The Victory of Painting over Death, by Borch (1660),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/65.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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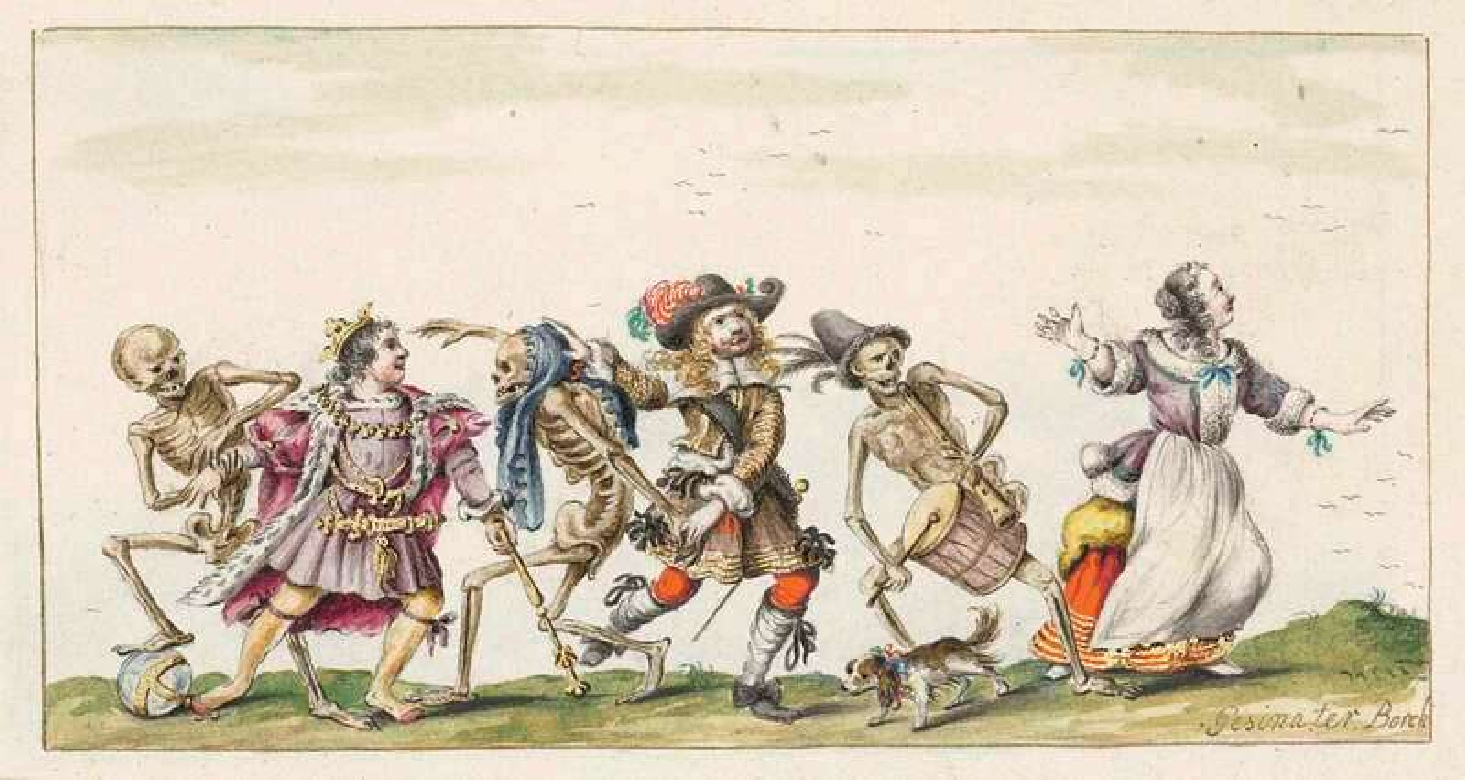
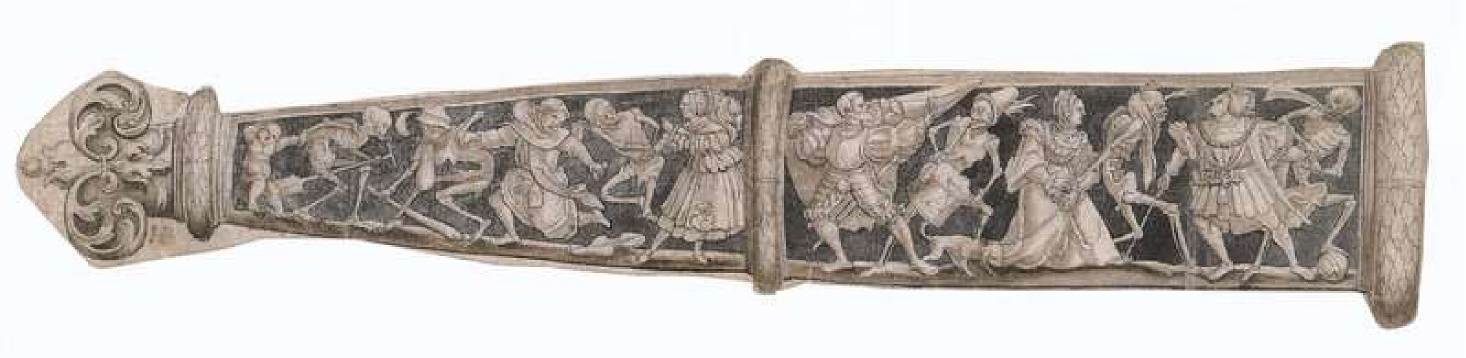
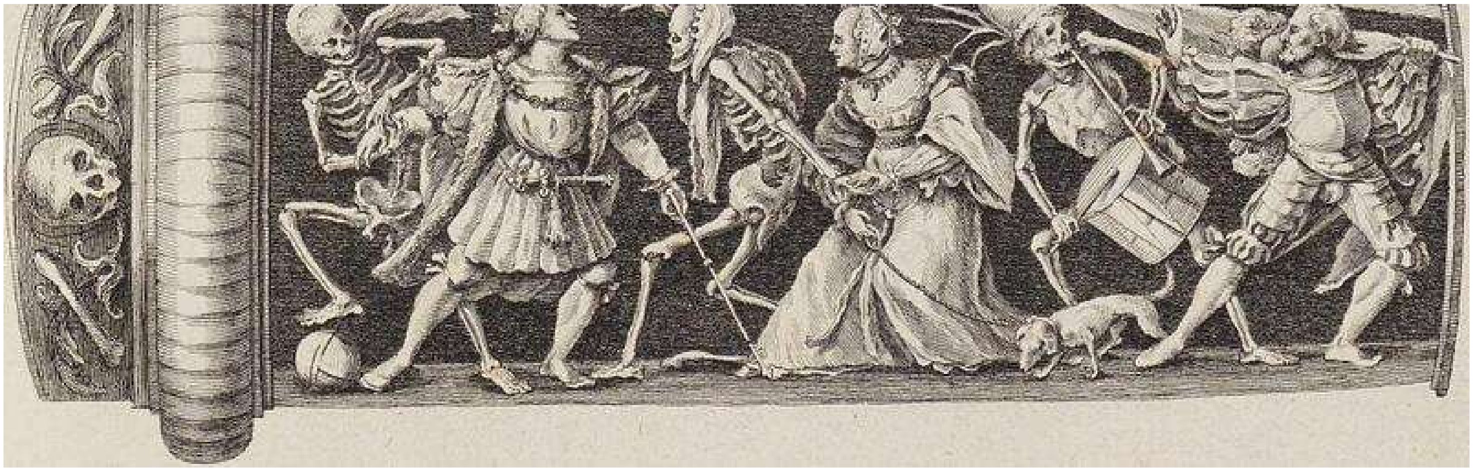
Dance of Death, by Borch (1660, c.) and Mechel (1780)


Gesina ter Borch

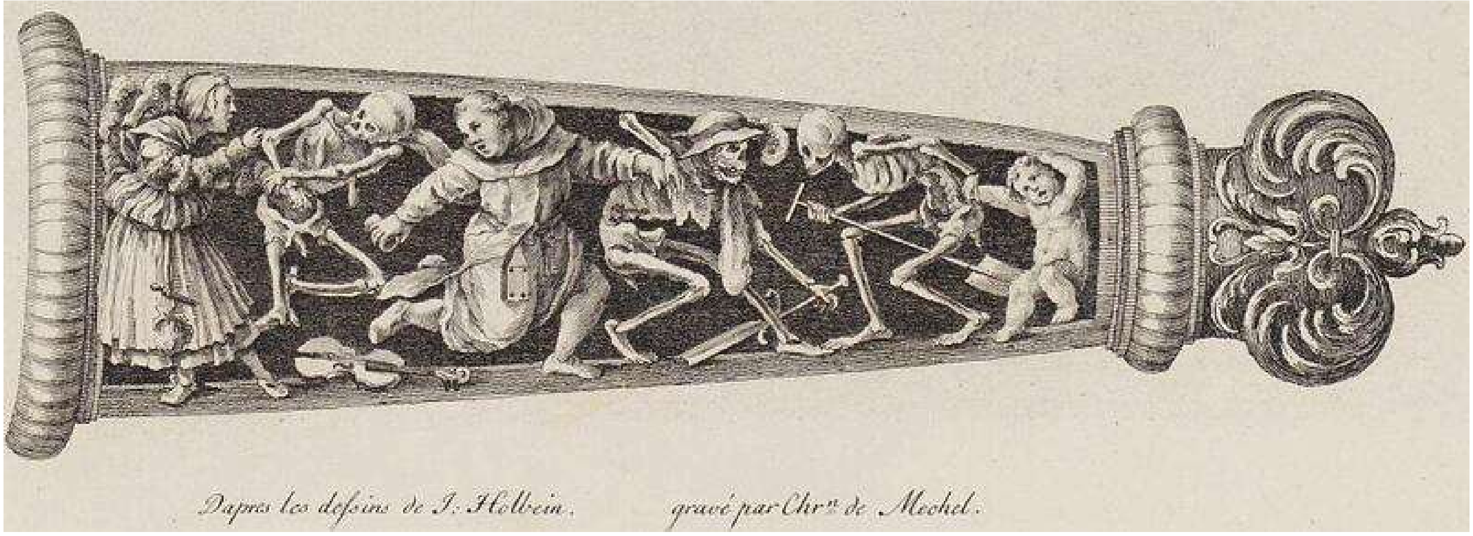
(/omeka/files/show/88)



(/omeka/files/show/89)



(/omeka/files/show/109)


Dapres les desſeins de J. Holbein.
gravé par Chr. de Mechel.

(/omeka/files/show/110)

Title

Dance of Death, by Borch (1660, c.) and Mechel (1780)

Description

Original title: Dans van de Dood ("Dance of Death").

This painting by Gestina ter Borch (image 1) was inspired by a lost design of a dagger by Hans Holbein the Younger. Image 2 represents another copy of Holbein's design by unknown (1523, c.). Images 3 and 4 represent a copy of Hans Holbein's Dagger Scabbard design by Mechel (1780)

"On the early copies of the designs, as in the example presented here, the picture is divided into two by a central rib. The left and right halves of the composition are thus conceived as mirror images. In most cases the depiction is of six people from different social strata, all of whom are facing death: an emperor, a female ruler, a lady of the aristocracy, a standard-bearer, a monk and a child. The figures are arranged antithetically, in pairs or in groups of three" (Müller et al., 2006, p. 314). (Description from Müller, C., Kemperdick, S., Ainsworth, M. (2006). *Hans Holbein the Younger: The Basel Years, 1515–1532*. Munich: Prestel ISBN 9783791335803 (https://commons.wikimedia.org/wiki/Special:BookSources/9783791335803) . Found in Wikimedia Commons, https://commons.wikimedia.org/wiki/File:Scabbard_with_Dance_of_Death,_after_Hans_Holbein_the_Younger.jpg (https://commons.wikimedia.org/wiki/File:Scabbard_with_Dance_of_Death,_after_Hans_Holbein_the_Younger.jpg) . Archived in: https://web.archive.org/web/20151019184233/https://commons.wikimedia.org/wiki/File:Scabbard_with_Dance_of_Death,_after_Hans_Holbein_the_Younger.jpg (https://web.archive.org/web/20151019184233/https://commons.wikimedia.org/wiki/File:Scabbard_with_Dance_of_Death,_after_Hans_Holbein_the_Younger.jpg))

In image 1, death is represented by three different skeletons, one of which is represented without clothes, another with a cloth over its skull and the last one with a hat playing the flute and drums. As mentioned by Müler, three people from different strata are represented in the image, two of which are male and one female. Death, however, comes to all equally.

In images 3 and 4 we can more clearly see the recurrent model of the dance of death, where some characters seem to have very generic traits (such as hair), while in others they are dressed with traditionally feminine or masculine clothes without having any other gender trait. This turns them into examples of parody, as they dress up with a specific gender identity believed so important by those alive.

Creator

Borch, Gesina ter (1633-1690) (Images 1 and 2)
Mechel, Christian von (1737-1817) (Images 3 and 4)

Source

Object Number: BI-1887-1463-23B

Image 2: Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Scabbard_with_Dance_of_Death,_after_Hans_Holbein_the_Younger.jpg
(https://commons.wikimedia.org/wiki/File:Scabbard_with_Dance_of_Death,_after_Hans_Holbein_the_Younger.jpg)

Archived in:
https://web.archive.org/web/20151019184233/https://commons.wikimedia.org/wiki/File:Scabbard_with_Dance_of_Death,_after_Hans_Holbein_the_Younger.jpg
(https://web.archive.org/web/20151019184233/https://commons.wikimedia.org/wiki/File:Scabbard_with_Dance_of_Death,_after_Hans_Holbein_the_Younger.jpg)

Image 3:
Le Triomphe De La Mort (The Triumph of Death) by Holbein, Hans ed. Mechel, Christian von. (1780). Illustration 47.Bildtafel Pl:XII. [Bilder des Todes und Dolchscheide], p. 69. Found in Heinrich Heine Universität Düsseldorf, Germany. URN: urn:nbn:de:hbz:061:1-59453
http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2380890 (http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2380890)

Archived in:
https://web.archive.org/web/20200903224713/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2380890 (https://web.archive.org/web/20200903224713/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2380890)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=mechel-s1 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=mechel-s1)

Archived in:
https://web.archive.org/web/20180420062820/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=mechel-s1
(https://web.archive.org/web/20180420062820/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=mechel-s1)

Image 4:
Le Triomphe De La Mort (The Triumph of Death) by Holbein, Hans ed. Mechel, Christian von. (1780). Illustration 47.Bildtafel Pl:XII. [Bilder des Todes und Dolchscheide], p. 69. Found in Heinrich Heine Universität Düsseldorf, Germany. URN: urn:nbn:de:hbz:061:1-59453
http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2380890 (http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2380890)

Archived in:
https://web.archive.org/web/20200903224713/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2380890 (https://web.archive.org/web/20200903224713/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2380890)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=mechel-s2 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=mechel-s2)

Archived in:
https://web.archive.org/web/20180420062825/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=mechel-s2
(https://web.archive.org/web/20180420062825/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=mechel-s2)

Date

Image 1: 1660, c.
Image 2: 1780

Format

Image 1:
Paper, watercolor and ink.
Dimensions: 6.8 × 13.2 cm

Image 2:
Unknown

Item Relations

This item has no relations.

Tags

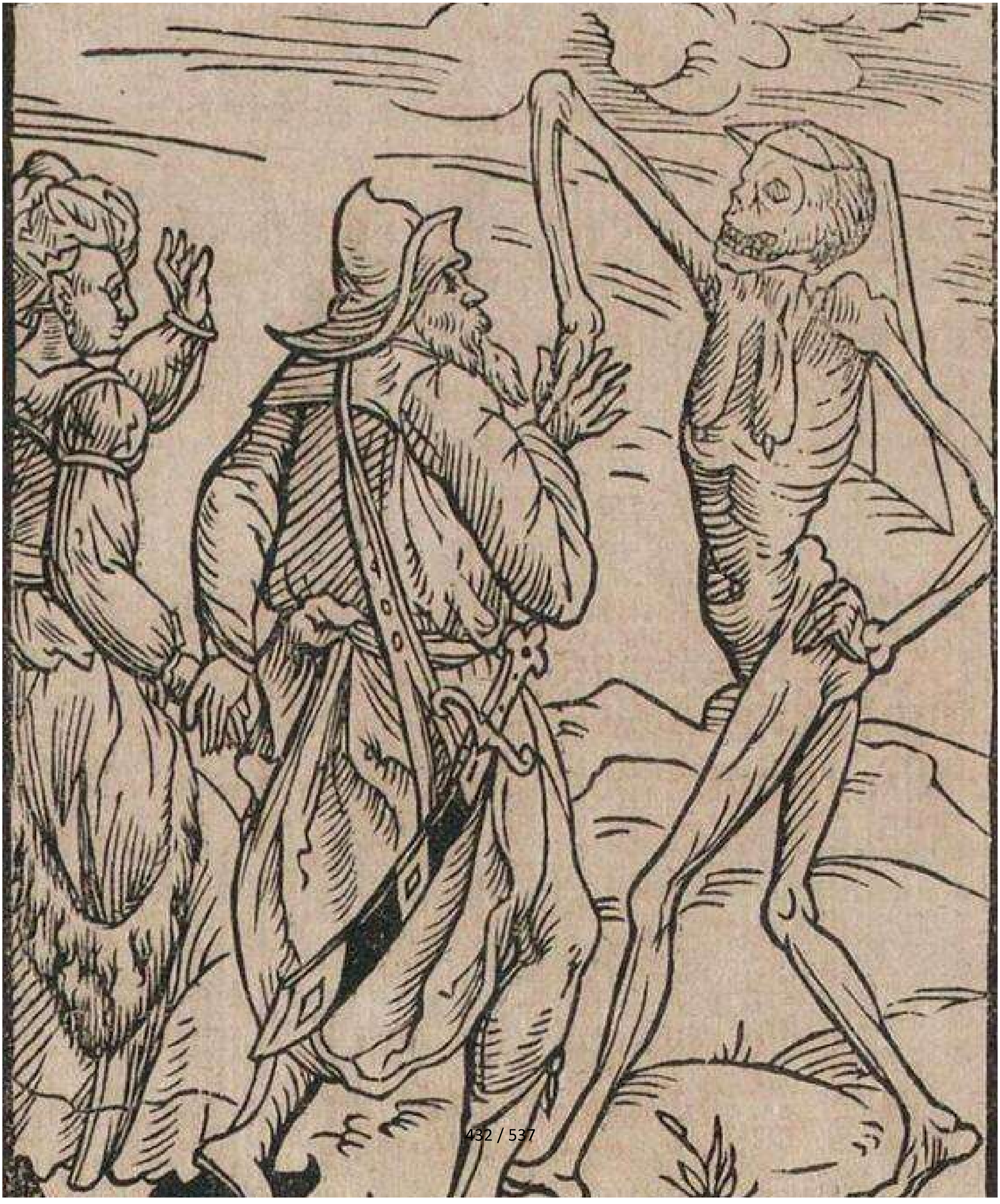
Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Borch, Gesina ter (1633-1690) (Images 1 and 2) Mechel, Christian von (1737-1817) (Images 3 and 4), “Dance of Death, by Borch (1660, c.) and Mechel (1780),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/66.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



[(/omeka/files/show/90)](/omeka/files/show/90)

Title

The Heathen and his wife, by Frölich (1588)

Description

The image represents the Heathen and his wife on the left holding hands. On the right, a skeleton with a veil and breasts looks at the couple and holds the Heathen's hand. The skeleton is thus represented as female but attends to both genders the husband (male) and wife (female).

Creator

Frölich, Huldreich (Ulrich) (c. 1572-1610)

Source

Image from Basel's *Dance of death* published by Frölich in 1588 in his book "*Zwen Todentäntz, deren der eine zu Bern dem andern Ort hochloblicher Eydtgenosschafft zu Sant Barfüßern, der ander aber zu Basel, dem neunten Ort gemelter Eydtgnosschafft auff S. Predigers Kirchhof mit Teutschen Versen, darzu auch die Lateinischen kommen, ordenlich sind verzeichnet Mit schönen und zu beyden Todentäntzen dienstlichen Figuren, allerley Standt und Völcker gebreuchliche Kleydung abbildende, gezieret. [...] (Two dances of death, one of which in Bern, the other place highly praiseworthy Eydtgenos in Sant Barfüßern, but the other in Basel, the ninth place, Eydtgnos in S. Predigers Kirchhof with German verses, to which the Latin come, are neatly recorded with beautiful and adorned with official figures, all of Standt and Völcker's customary clothes. [...])*".

Found on the "The Dance of Death" webpage:
[http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=froelich-36 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=froelich-36)](http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=froelich-36)

Archived in:
[https://web.archive.org/web/20130130190502/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=froelich-36 (https://web.archive.org/web/20130130190502/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=froelich-36)](https://web.archive.org/web/20130130190502/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=froelich-36)

Date

1588

Format

Woodcut.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

[Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)](/omeka/items/browse?tags=Two+genders+one+death)

Citation

Frölich, Huldreich (Ulrich) (c. 1572-1610), “The Heathen and his wife, by Frölich (1588),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/68.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

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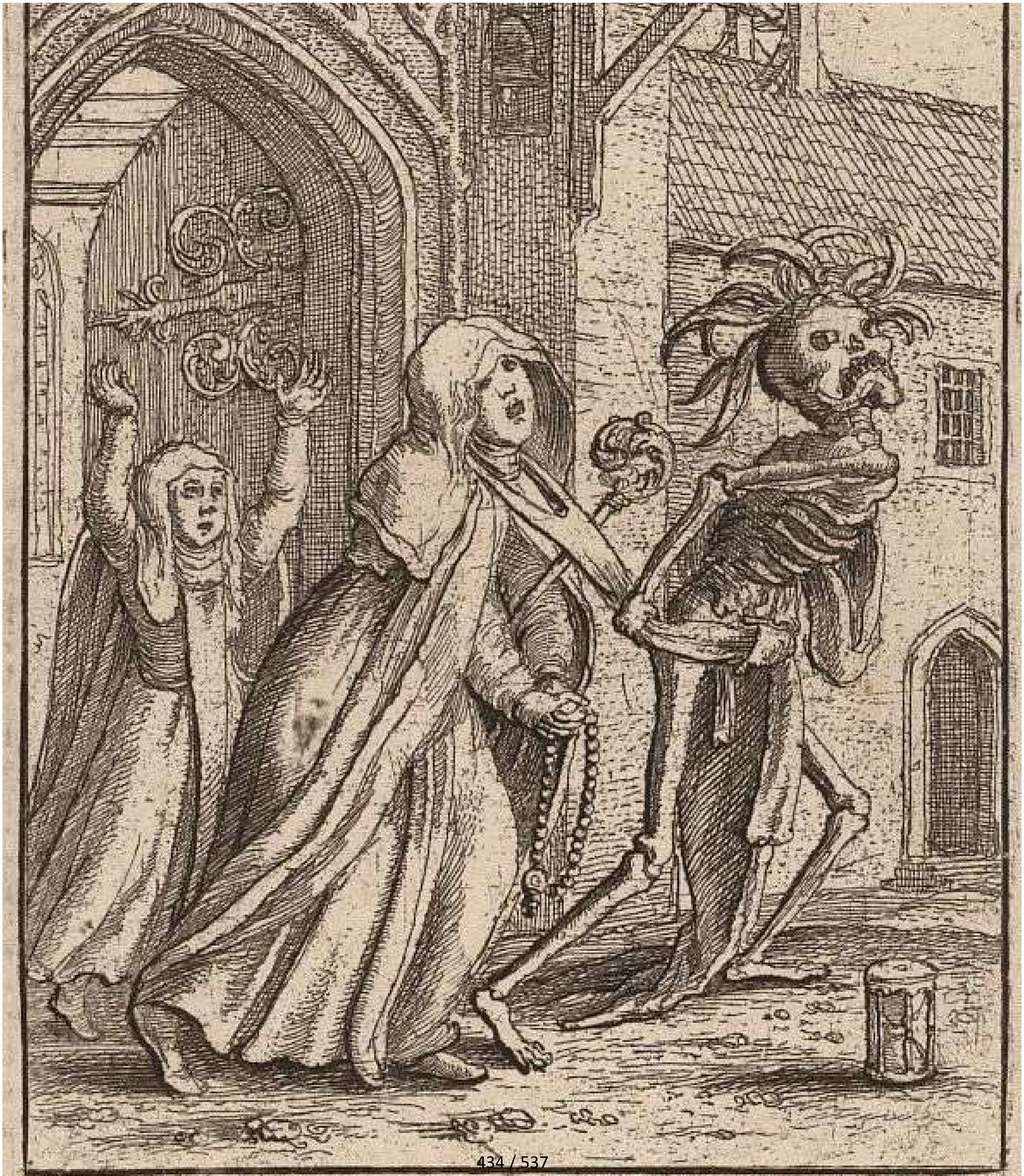
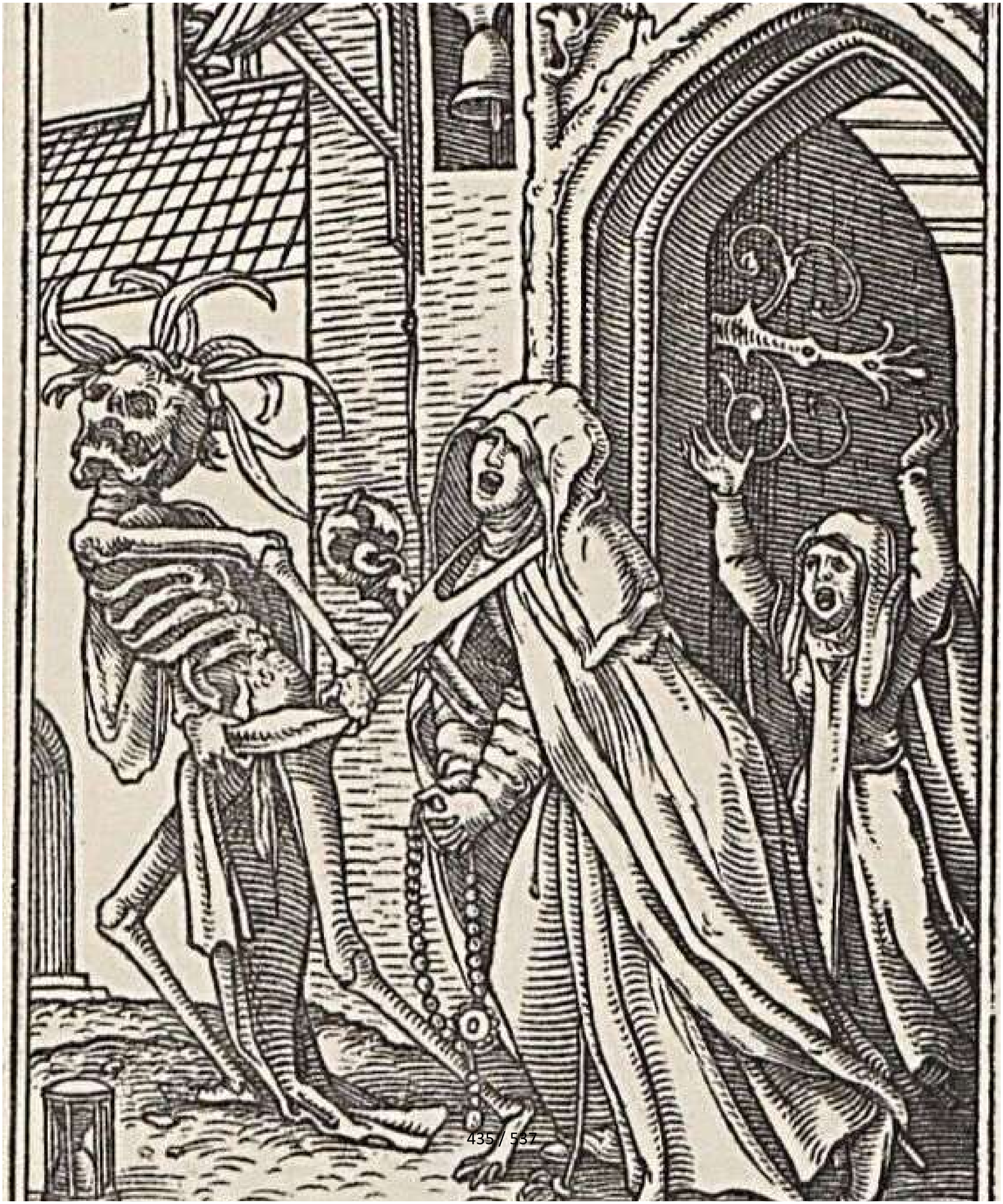


Laudaui magis mortuos, quam viuentes



Title

Dance of Death, the Abbess, by Hollar (1651) and Schlotthauer (1832)

Description

The image represents a skeleton dragging a woman (abbess) out of a house whereas a younger woman raises her arms. The feathers on the skeleton's head and what appears as a phallus in between its legs are intentionally confusing for the viewer but they also parody the skeleton's gender.

Creator

Hollar, Wenceslaus (1607-1677) (Image 1)
Schlotthauer, Joseph (1789-1869) (Image 2)

Source

Image 1.
National Gallery of Art. *Wenceslaus Hollar after Hans Holbein The Younger after Abraham Van Diepenbeeck. Abbess*. In series Dance of Death [Pennington 233-262], by Hollar, Wenceslaus (1651).
https://www.nga.gov/collection/art-object-page.7810.html (https://www.nga.gov/collection/art-object-page.7810.html)

Archived in:
https://web.archive.org/web/20200902172605/https://www.nga.gov/collection/art-object-page.7810.html (https://web.archive.org/web/20200902172605/https://www.nga.gov/collection/art-object-page.7810.html)

Accession Number: 1943.3.4888

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-15 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-15)

Archived in:
https://web.archive.org/web/20191102234213/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-15 (https://web.archive.org/web/20191102234213/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-15)

Image 2.
Hans Holbein's Todtentanz: in 53 getreu nach den Holzschnitten lithographirten Blättern (Hans Holbein's Dance of Death: in 53 sheets faithfully lithographed from the woodcuts) by Holbein, ed. Schlotthauer, Joseph. München: Schlotthauer, 1832. Illustration 15. Die Aebtissin (the Abbess), p. 59. Found in Heinrich Heine Universität Düsseldorf, Germany. URN: urn:nbn:de:hbz:061:1-71624
http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642486 (http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642486)

Archived in:
https://web.archive.org/web/20200902170829/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642486 (https://web.archive.org/web/20200902170829/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642486)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-15 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-15)

Archived in:
https://web.archive.org/web/20200902153534/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-15 (https://web.archive.org/web/20200902153534/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-15)

Date

Image 1: 1651
Image 2: 1832

Item Relations

This item has no relations.

Citation

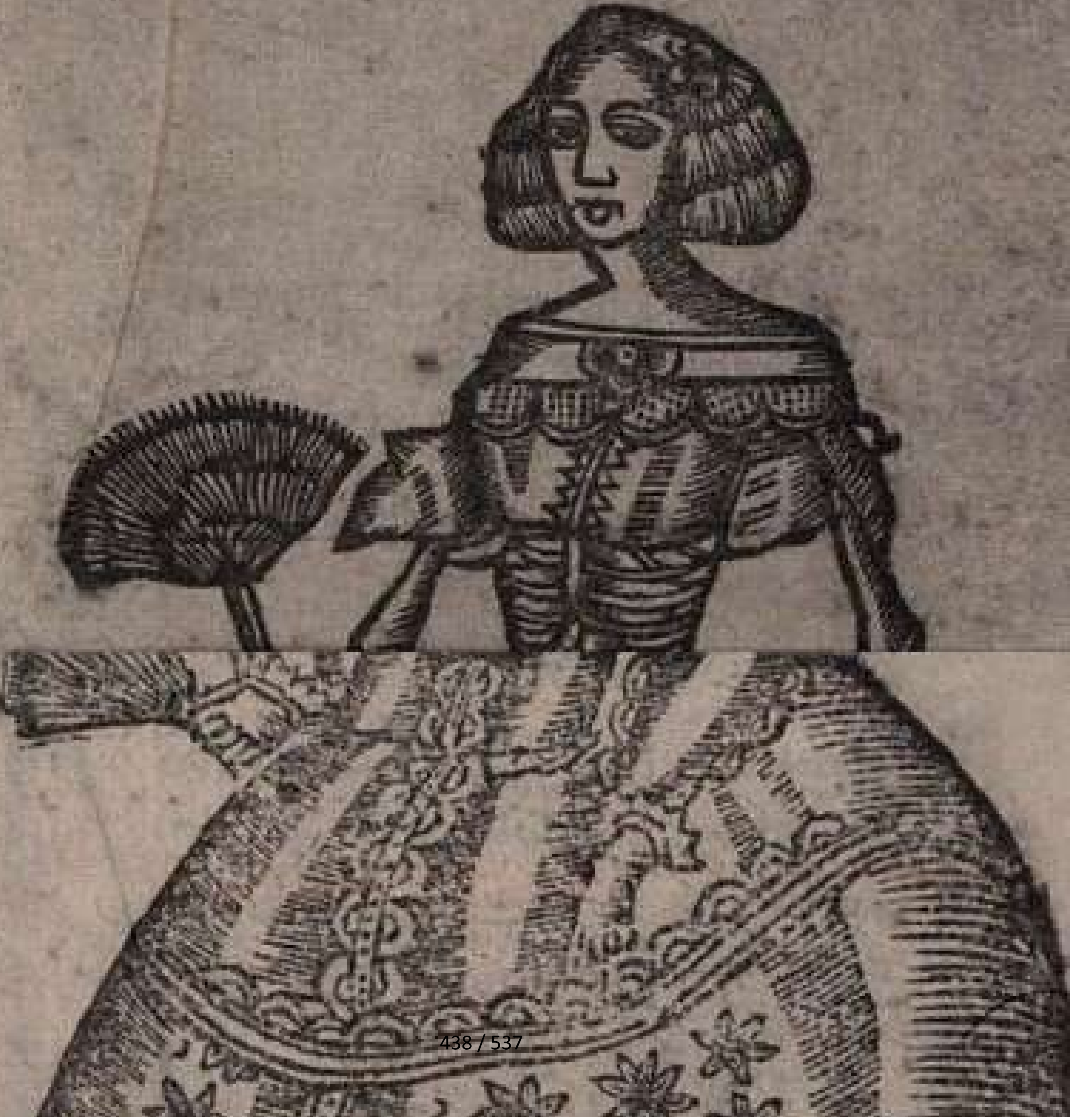
Hollar, Wenceslaus (1607-1677) (Image 1) Schlotthauer, Joseph (1789-1869) (Image 2), “Dance of Death, the Abbess, by Hollar (1651) and Schlotthauer (1832),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/69.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Navigation to Heaven or Cartujo Charter, by Carreras (publisher) (1701)

Que à liviandades incita,
Como flor que ſe marchita
Perece eſta gloria vana.



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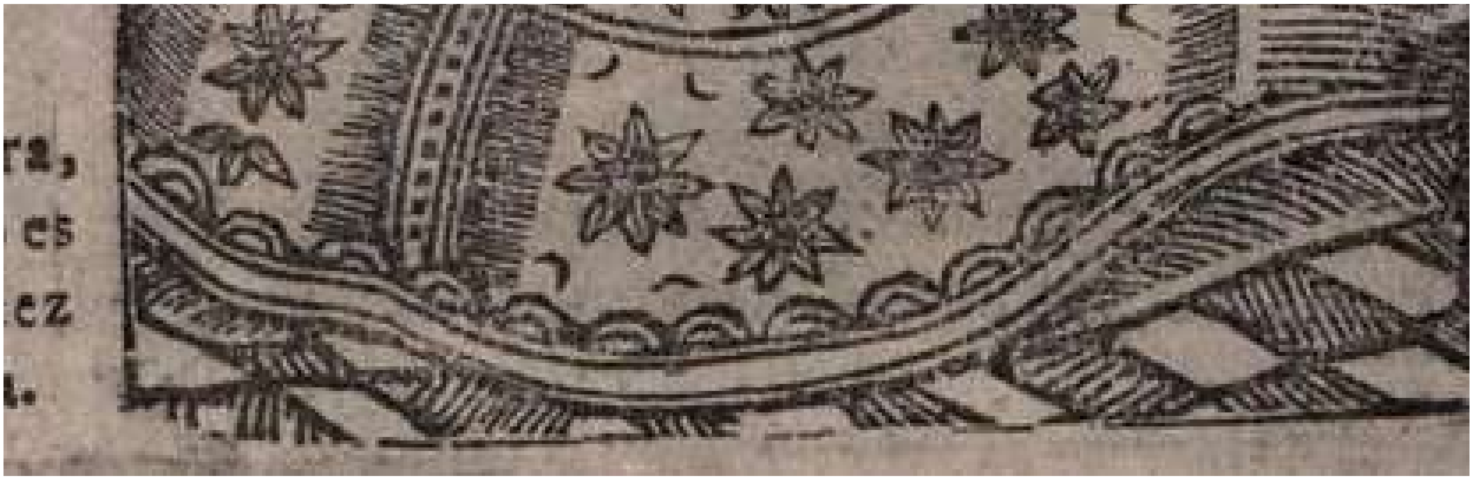
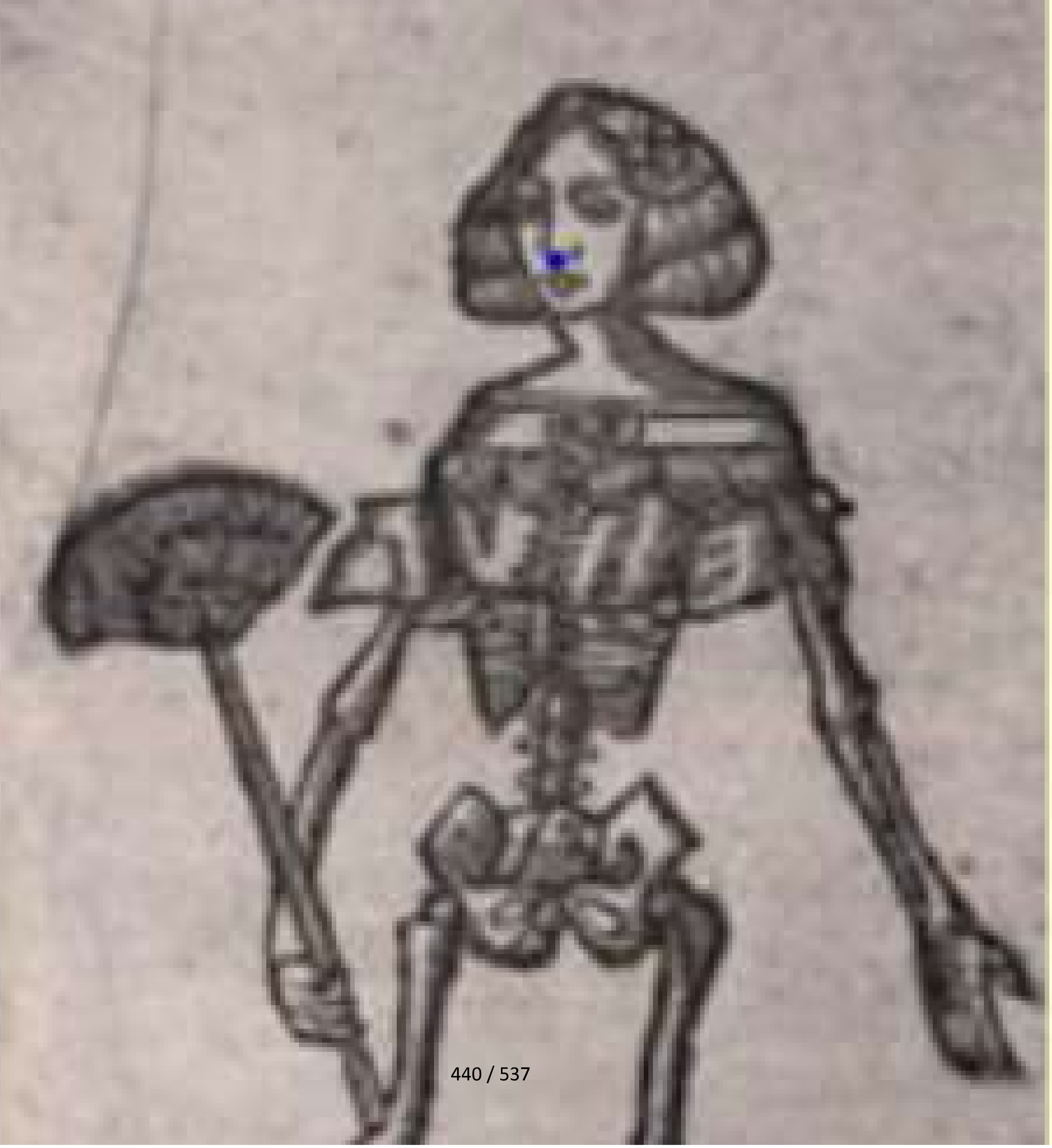
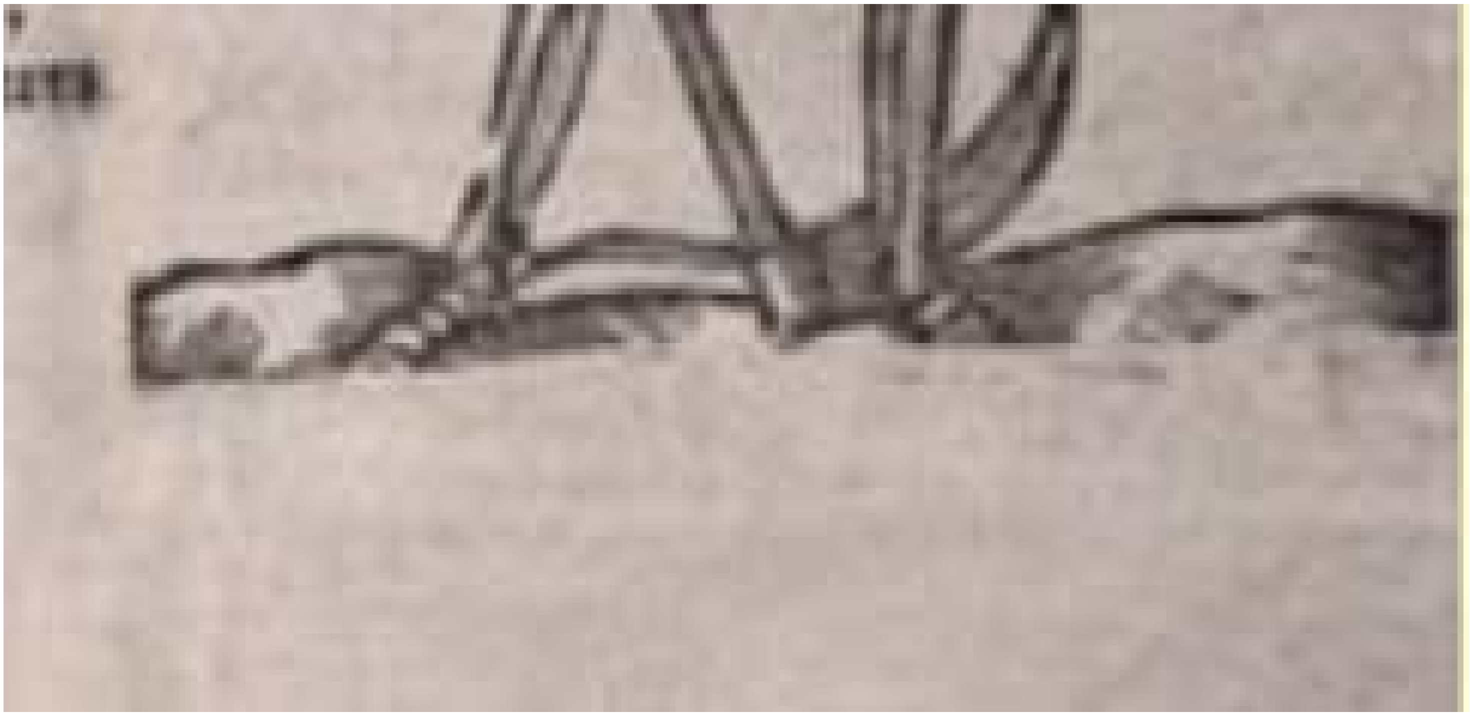


(/omeka/files/show/9)

Que á liviandades incita.
Como flor que ſe marchita
Dexeos eſſa gloria vana.





[(/omeka/files/show/10)](/omeka/files/show/10)

Title

Navigation to Heaven or Cartujo Charter, by Carreras (publisher) (1701)

Description

These images appear on different sides of a single sheet of paper. The woman with the lower part of her body portrayed as a skeleton (second image) appears on a side of the paper. When folded over, one can see the same woman, and the half skeleton is replaced by a human body made of flesh and with an ornate dress (first image).

Creator

Carreras, D. Luis de (publisher) (Unknown)

Source

Found in Archive.org:
https://archive.org/details/HCa030253/page/n1/mode/2up (https://archive.org/details/HCa030253/page/n1/mode/2up)

Archived in:
https://web.archive.org/web/20200707013541/https://archive.org/details/HCa030253 (https://web.archive.org/web/20200707013541/https://archive.org/details/HCa030253)

Identifier: HCa030253
Identifier-ark: ark:/13960/t5jb1ck42

Also found showing the different images created by folding the paper in todocoleccion.net:
https://en.todocoleccion.net/antiques/navegacion-para-cielo-o-carta-cartujo-grabado-religioso-consejos-impreso-sevilla-1816~x50631149 (https://en.todocoleccion.net/antiques/navegacion-para-cielo-o-carta-cartujo-grabado-religioso-consejos-impreso-sevilla-1816~x50631149)

Archived in:
https://web.archive.org/web/20200707013636/https://en.todocoleccion.net/antiques/navegacion-para-cielo-o-carta-cartujo-grabado-religioso-consejos-impreso-sevilla-1816~x50631149 (https://web.archive.org/web/20200707013636/https://en.todocoleccion.net/antiques/navegacion-para-cielo-o-carta-cartujo-grabado-religioso-consejos-impreso-sevilla-1816~x50631149)

Publisher

Málaga : D. Luis de Carreras

Date

1701

Contributor

University of Sevilla Library

Format

Carreras, D. Luis de (publisher) (Unknown), “Navigation to Heaven or Cartujo Charter, by Carreras (publisher) (1701),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/7.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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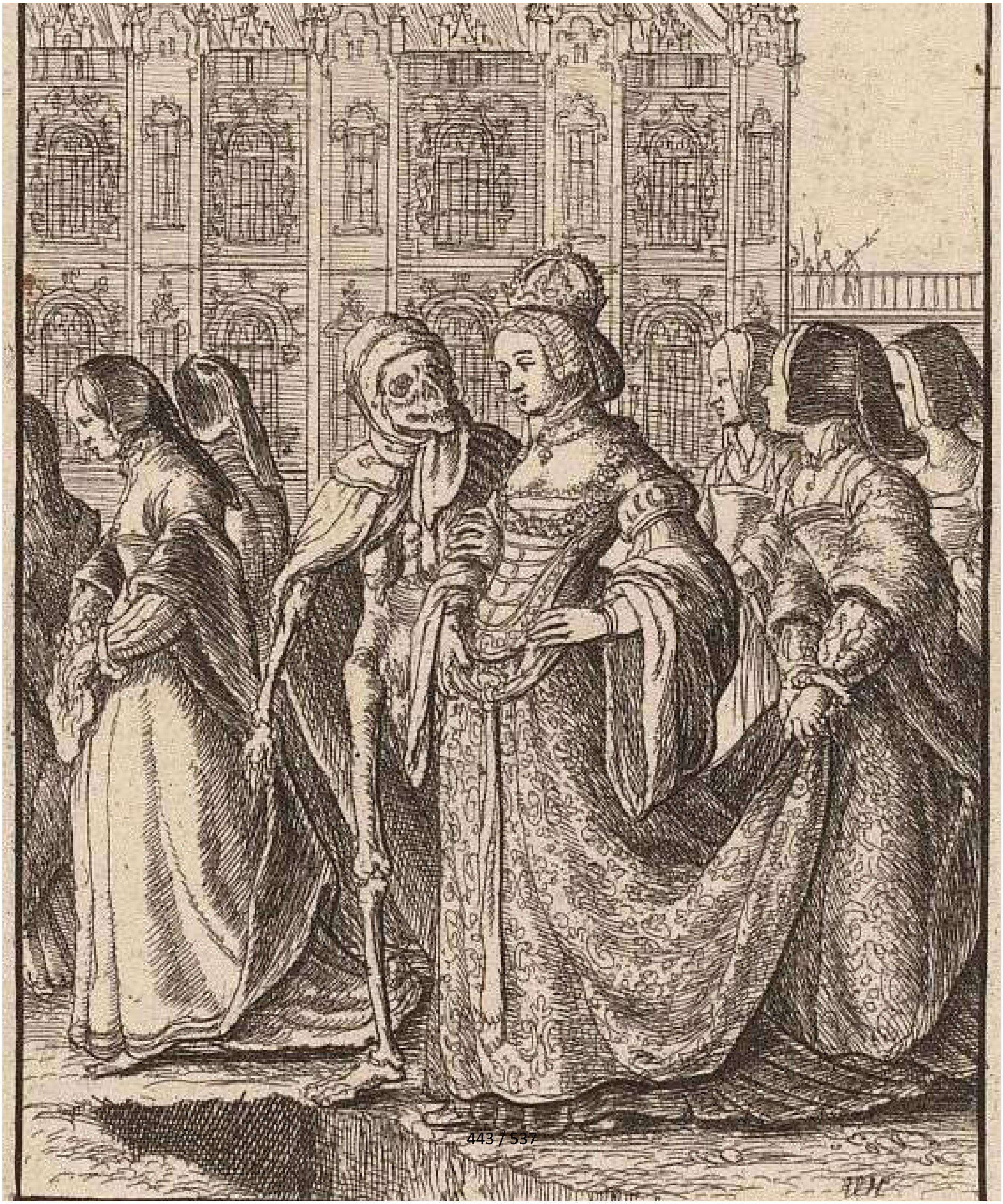
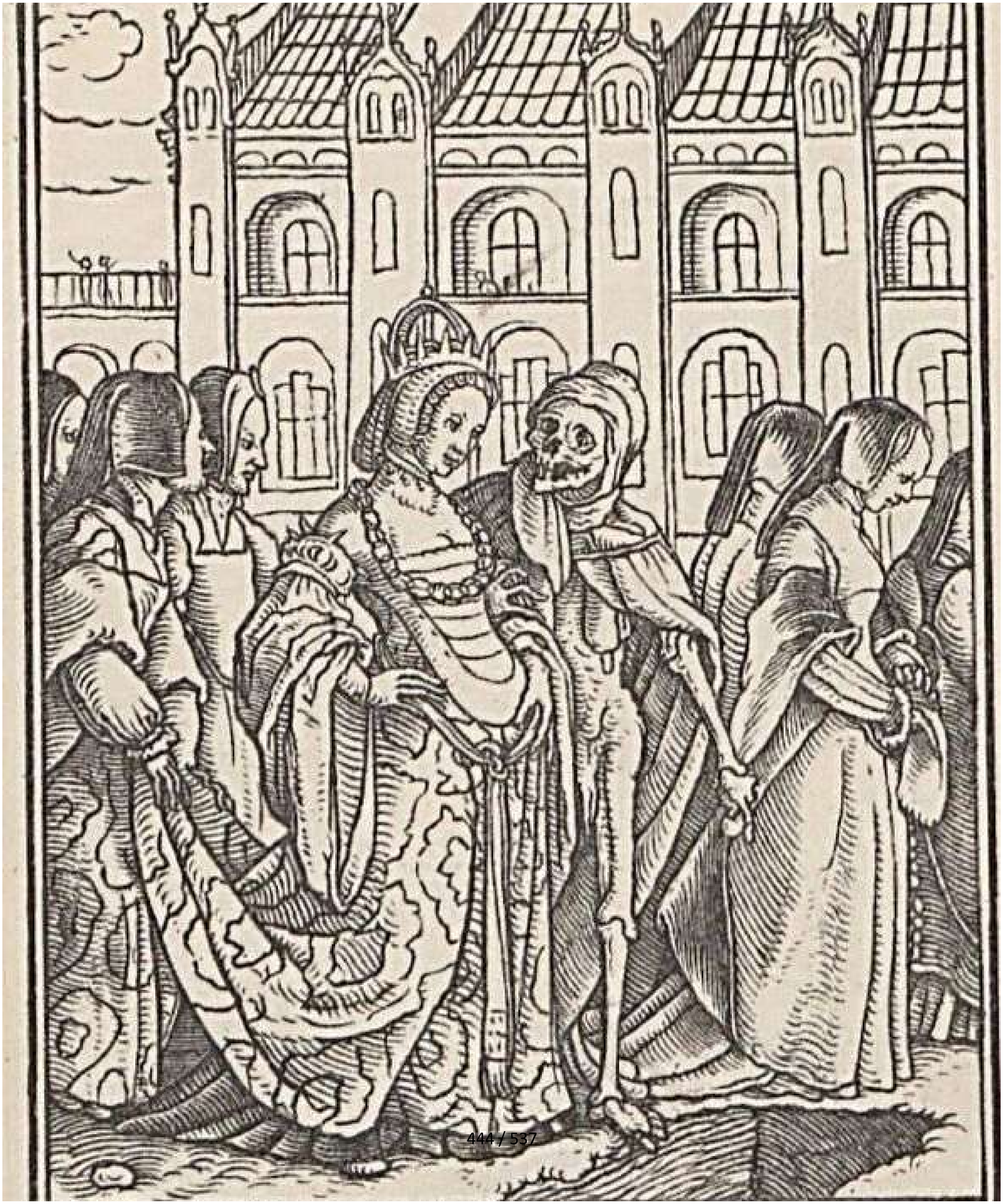
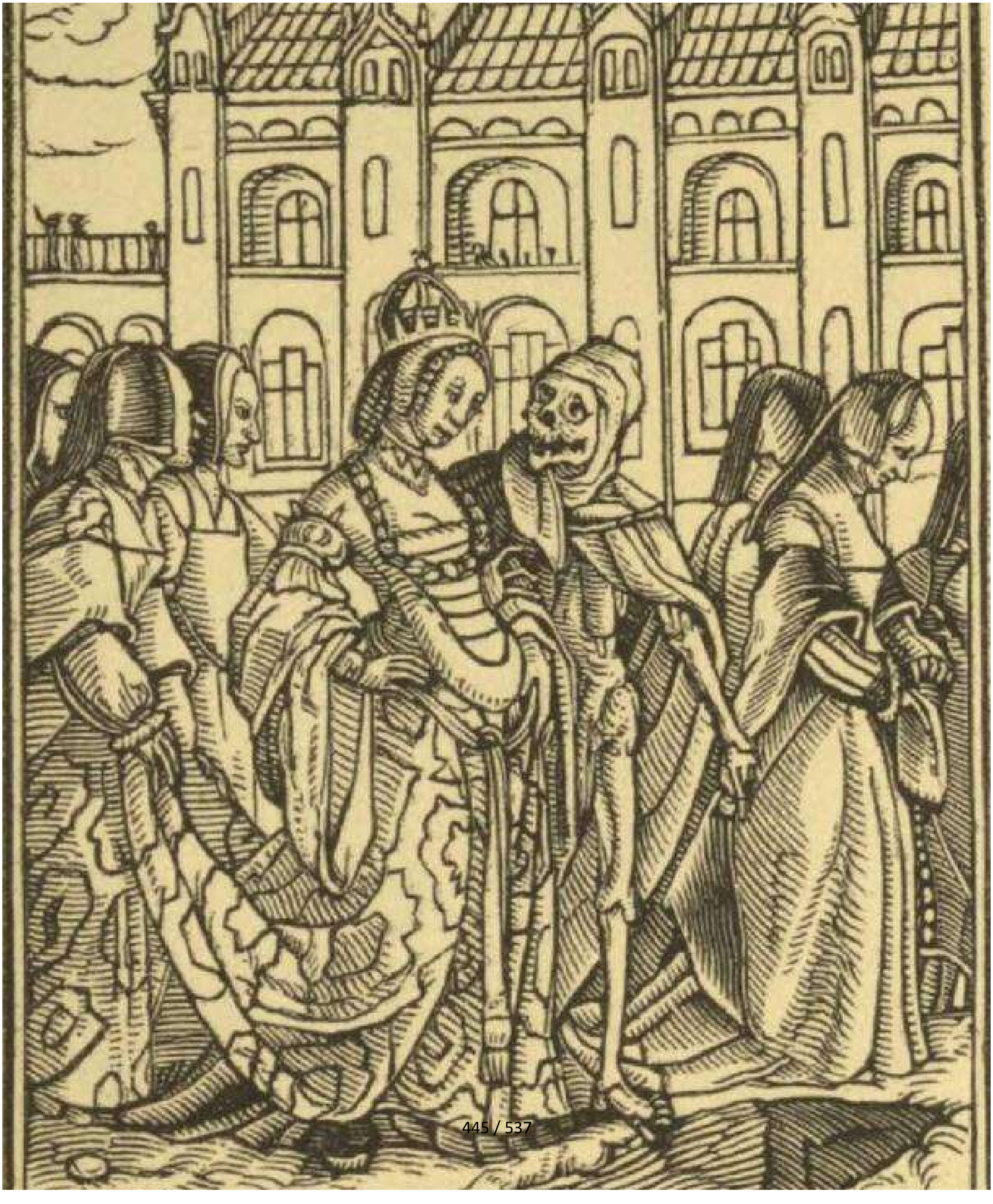
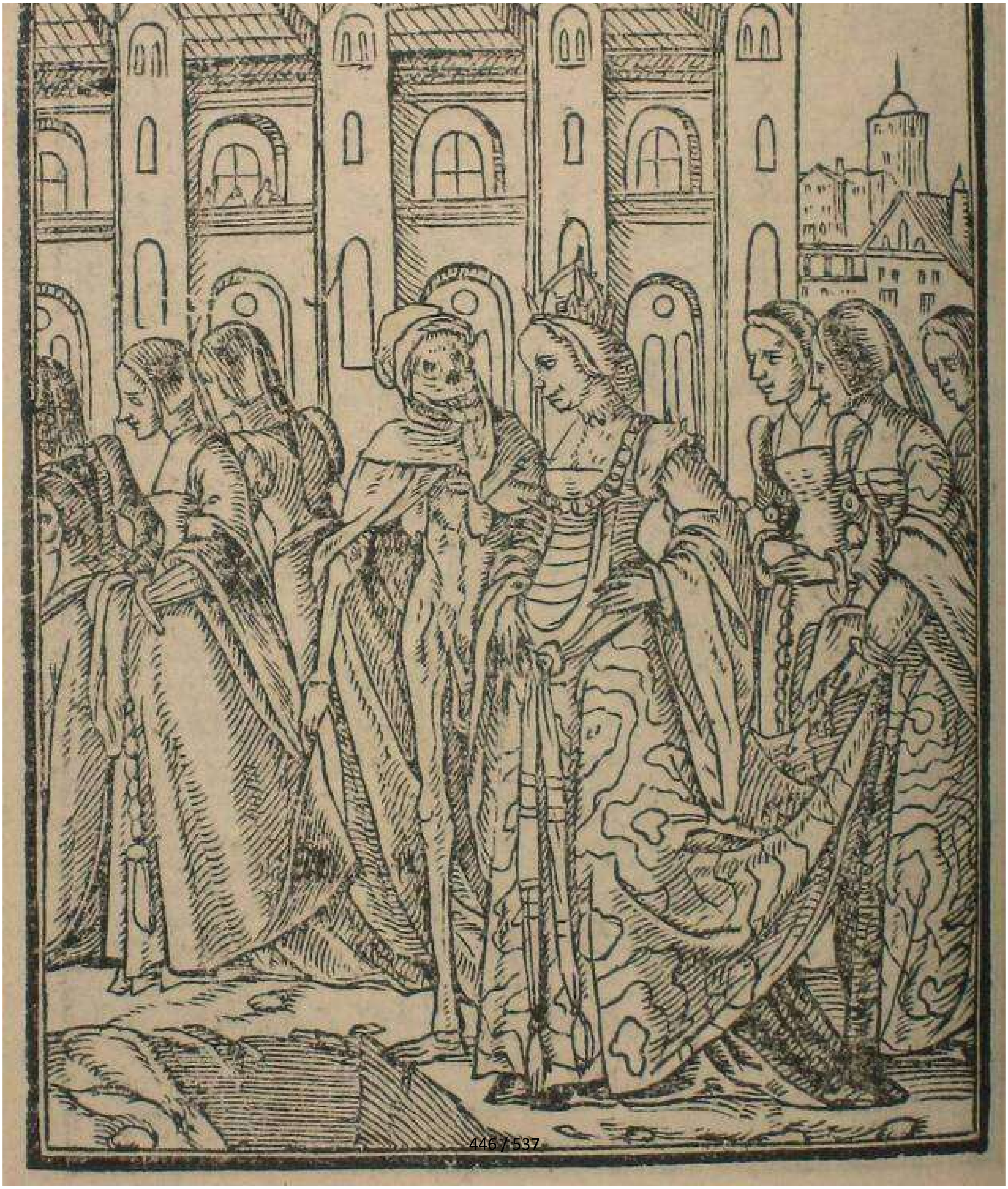
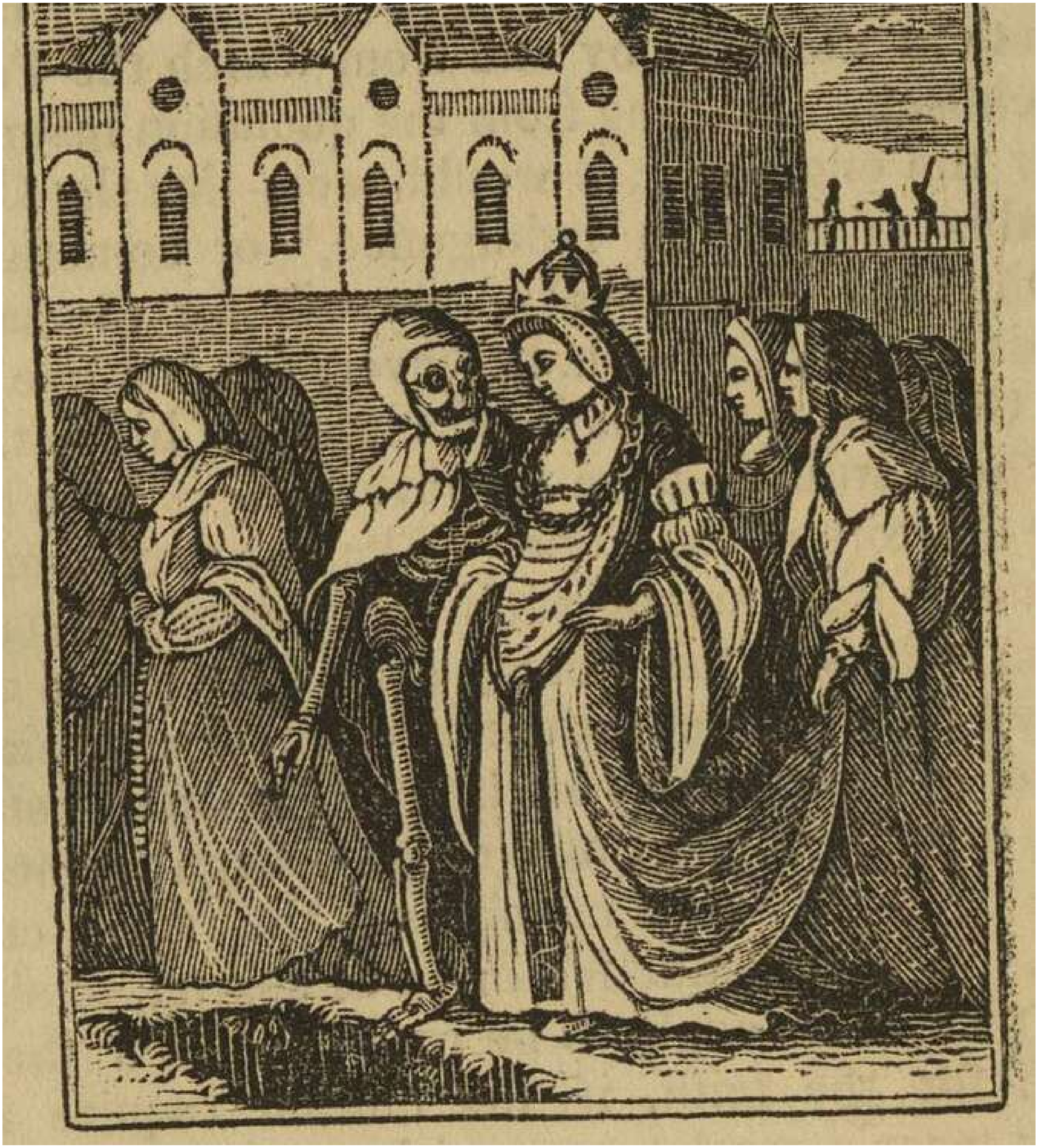

WH







(/omeka/files/show/96)



[(/omeka/files/show/97)](/omeka/files/show/97)

Title

Dance of Death, the Empress

Hollar, Wenceslaus (1607-1677) (Image 1)
Schlotthauer, Joseph (1789-1869) (Image 2)
Douce, Francis (1757-1834), Bonner, George Wilmot (1796-1836) and Byfield, John (1788-1841). (Image 3)
Birckmann, Arnold (c. 1500-1542) (Image 4)
Anderson, Alexander (1775-1870) (Image 5)

Source

Image 1.
National Gallery of Art. *Wenceslaus Hollar after Hans Holbein The Younger after Abraham Van Diepenbeeck. Empress.* In the series Dance of Death [Pennington 233-262], by Hollar, Wenceslaus (1651).
https://www.nga.gov/collection/art-object-page.7803.html (https://www.nga.gov/collection/art-object-page.7803.html)

Archived in:
https://web.archive.org/web/20200902212931/https://www.nga.gov/collection/art-object-page.7803.html (https://web.archive.org/web/20200902212931/https://www.nga.gov/collection/art-object-page.7803.html)

Accession Number: 1943.3.4881

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-10 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-10)

Archived in:
https://web.archive.org/web/20191102233457/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-10 (https://web.archive.org/web/20191102233457/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-10)

Image 2.
Hans Holbein's Todtentanz: in 53 getreu nach den Holzschnitten lithographirten Blättern (Hans Holbein's Dance of Death: in 53 sheets faithfully lithographed from the woodcuts) by Holbein, ed. Schlotthauer, Joseph. München: Schlotthauer, (1832). Illustration 10. Die Kaiserin (the Empress), p. 44. Found in Heinrich Heine Universität Düsseldorf, Germany. URN: urn:nbn:de:hbz:061:1-71624
http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642471 (http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642471)

Archived in:
https://web.archive.org/web/20200902213413/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642471 (https://web.archive.org/web/20200902213413/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642471)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-10 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-10)

Archived in:
https://web.archive.org/web/20190606115406/http://www.dodedans.com:80/Exhibit/Image.php?lang=e&navn=schlotthauer-10 (https://web.archive.org/web/20190606115406/http://www.dodedans.com:80/Exhibit/Image.php?lang=e&navn=schlotthauer-10)

Image 3.
The Dance of Death, published by Douce (1833). Woodcutters were Bonner and Byfield. Found in *The Dance of Death* by Gilles Corrozet and Jean de Vauzelles (2007). *Image X. The Empress* (Danie iiii.). In Project Gutenberg:
http://www.gutenberg.org/files/21790/21790-h/21790-h.htm (http://www.gutenberg.org/files/21790/21790-h/21790-h.htm)

Archived in:
https://web.archive.org/web/20200617165113/http://www.gutenberg.org/files/21790/21790-h/21790-h.htm (https://web.archive.org/web/20200617165113/http://www.gutenberg.org/files/21790/21790-h/21790-h.htm)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=douce-10 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=douce-10)

Archived in:
https://web.archive.org/web/20190606115316/http://www.dodedans.com:80/Exhibit/Image.php?lang=e&navn=douce-10 (https://web.archive.org/web/20190606115316/http://www.dodedans.com:80/Exhibit/Image.php?lang=e&navn=douce-10)

Image 4.
Imagines mortis, by Vauzelles, Jean de (1555). Birckmann, Arnold printer. Köln, Germany. In Les Bibliothèques Virtuelles Humanistes http://www.bvh.univ-tours.fr/Consult/index.asp?numfiche=247 (http://www.bvh.univ-tours.fr/Consult/index.asp?numfiche=247) f. A7v Illustration 10, the Empress.
http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206_8768&numfiche=247&index=22&mode=3&ecran=0 (http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206_8768&numfiche=247&index=22&mode=3&ecran=0)

Archived in:
https://web.archive.org/web/20200902214940/http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206_8768&numfiche=247&index=22&mode=3&ecran=0 (https://web.archive.org/web/20200902214940/http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206_8768&numfiche=247&index=22&mode=3&ecran=0)

Code: 8768

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-10 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-10)

Archived in:
https://web.archive.org/web/20200112145721/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-10 (https://web.archive.org/web/20200112145721/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-10)

Image 5.
Emblems of mortality; representing, by numerous engravings, death seizing all ranks and conditions of people. Imitated from a painting in the cemetery of the Dominician [!] church, at Basil, in Switzerland, by Anderson (1846) Charlestown: Babcock & co.; New Haven, S. Babcock. The Empress, p. 22.
https://archive.org/details/emblemsofmortali00holbrich/page/22/mode/2up (https://archive.org/details/emblemsofmortali00holbrich/page/22/mode/2up)

Identifier: emblemsofmortali00holbrich

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=anderson-10 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=anderson-10)

Archived in:
https://web.archive.org/web/20190806061857/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=anderson-10 (https://web.archive.org/web/20190806061857/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=anderson-10)

Date

Woodcuts.

Item Relations

This item has no relations.

Citation

Hollar, Wenceslaus (1607-1677) (Image 1) Schlotthauer, Joseph (1789-1869) (Image 2) Douce, Francis (1757-1834), Bonner, George Wilmot (1796-1836) and Byfield, John (1788-1841). (Image 3) Birckmann, Arnold (c. 1500-1542) (Image 4) Anderson, Alexander (1775-1870) (Image 5), “Dance of Death, the Empress,” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/70.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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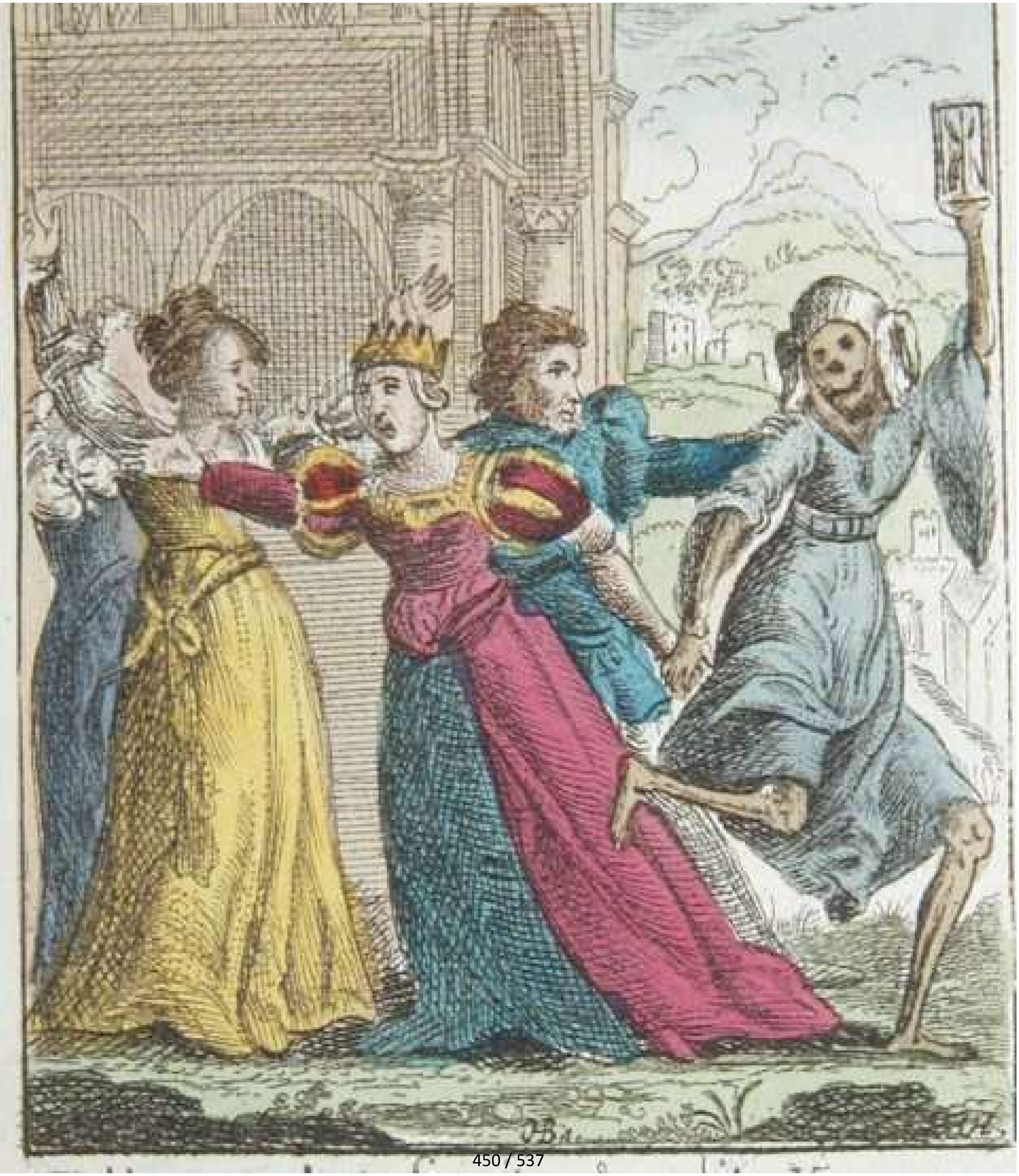
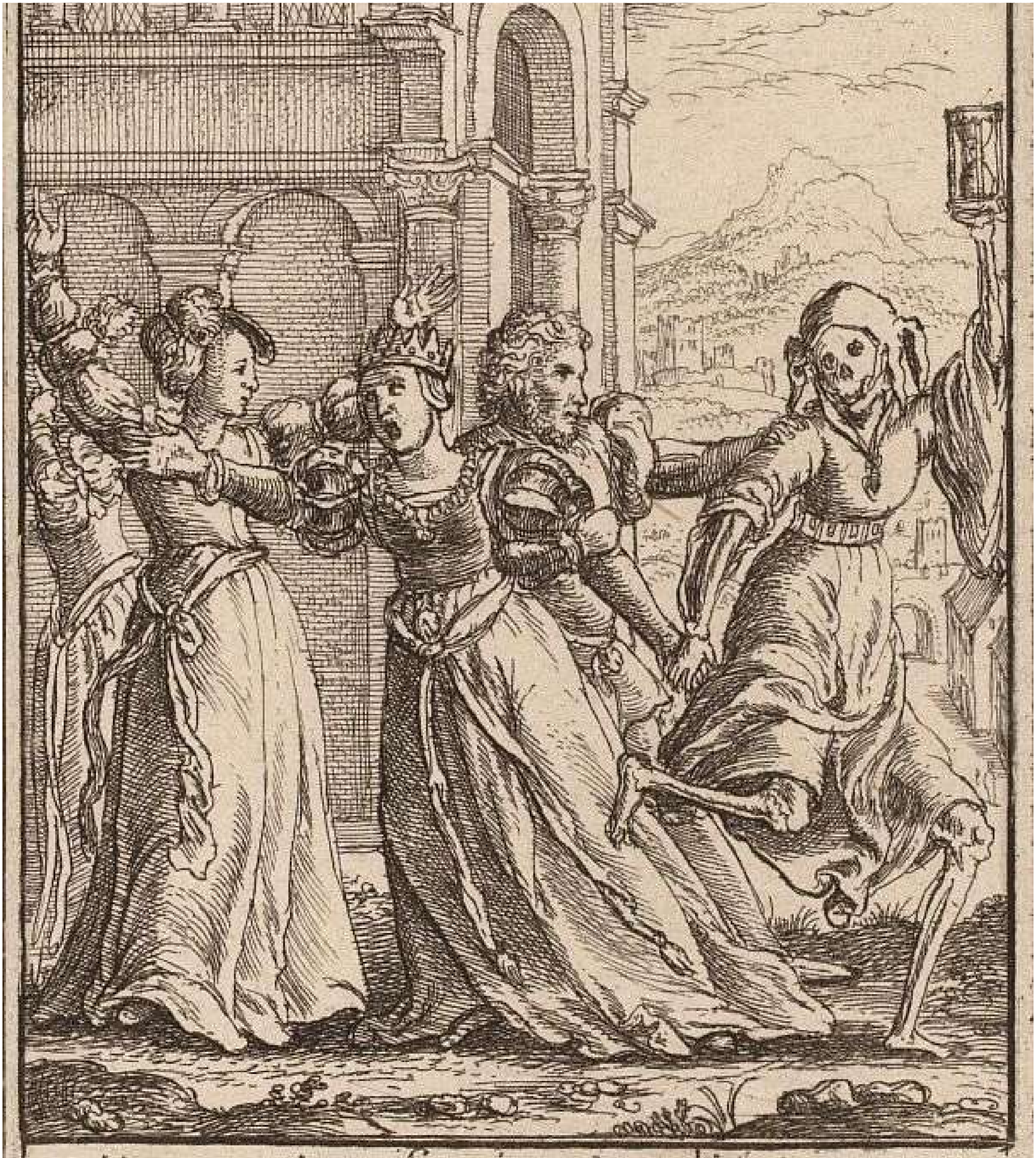


(/omeka/files/show/98)



Mulieres opulentæ ſurgite & audite Vocem meam: Post dies & Annum & vos conturbemini,

Description

This image represents a skeleton taking a queen surrounded by young women. These images are examples of death as jester or fool, as the skeleton wears a fool's hat. Its costume parodies some of the elements of the dead, among these the clothes, and thus its gender.

Creator

Hollar, Wenceslaus (1607-1677)

Source

Image 1:
The dance of death; from the original designs of Hans Holbein, Illus. with 33 plates, by Hollar (1816). London: J. Coxhead, p. 60.
https://archive.org/details/danceofdeathfrom00holb/page/n7/mode/2up (https://archive.org/details/danceofdeathfrom00holb/page/n7/mode/2up)

Identifier: danceofdeathfrom00holb

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-c11 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-c11)

Archived in:
https://web.archive.org/web/20190903171241/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-c11
(https://web.archive.org/web/20190903171241/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-c11)

Image 2:
National Gallery of Art. *Wenceslaus Hollar after Hans Holbein The Younger after Abraham Van Diepenbeeck. Queen.* In the series Dance of Death [Pennington 233-262], by Hollar, Wenceslaus (1651).
https://www.nga.gov/collection/art-object-page.7804.html (https://www.nga.gov/collection/art-object-page.7804.html)

Archived in:
https://web.archive.org/web/20200903142640/https://www.nga.gov/collection/art-object-page.7804.html (https://web.archive.org/web/20200903142640/https://www.nga.gov/collection/art-object-page.7804.html)

Accession Number: 1943.3.4882

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-11 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-11)

Archived in:
https://web.archive.org/web/20190904194034/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-11
(https://web.archive.org/web/20190904194034/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-11)

Date

Image 1: 1816
Image 2: 1651

Format

Woodcuts.

Item Relations

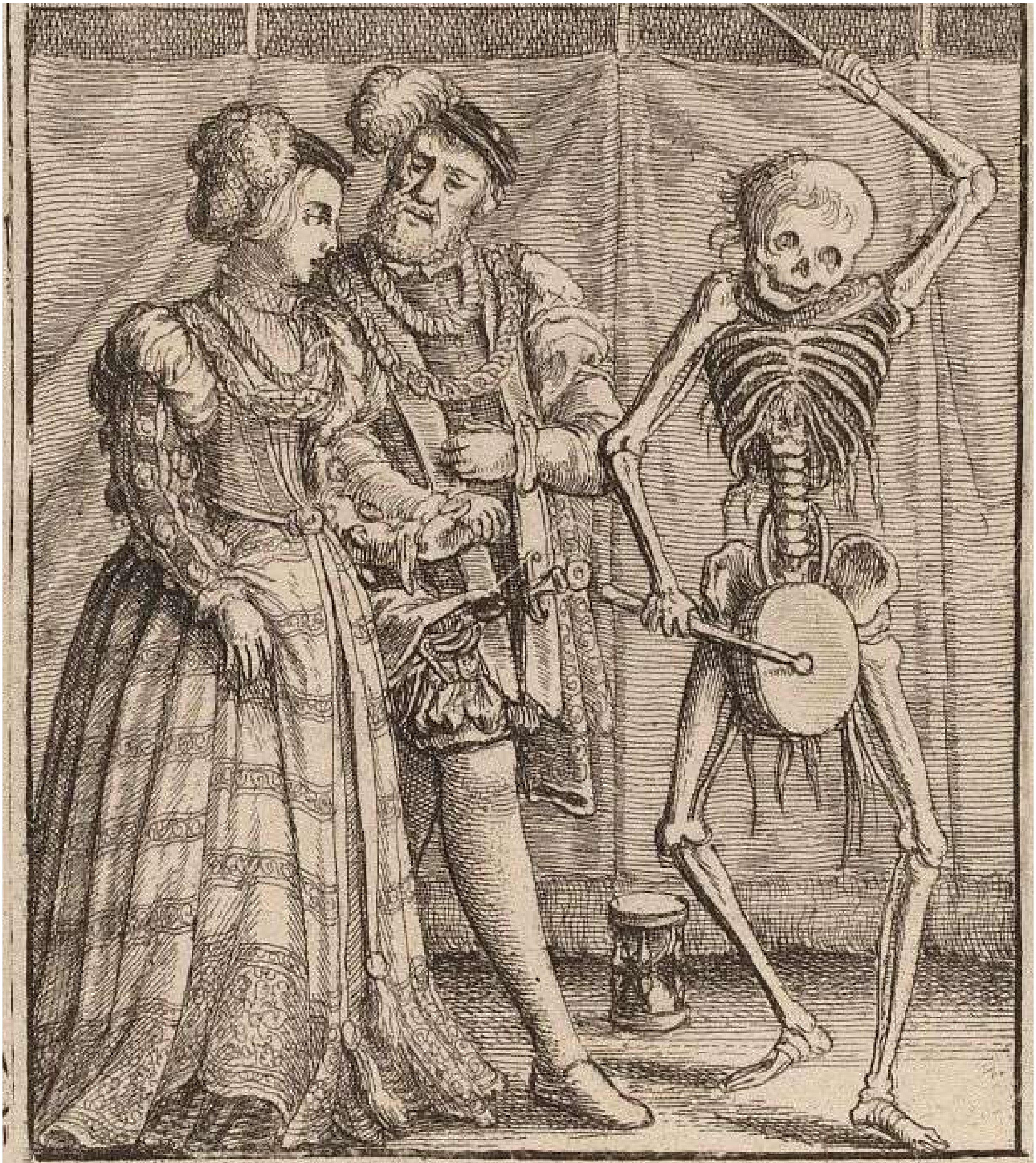
This item has no relations.

Citation

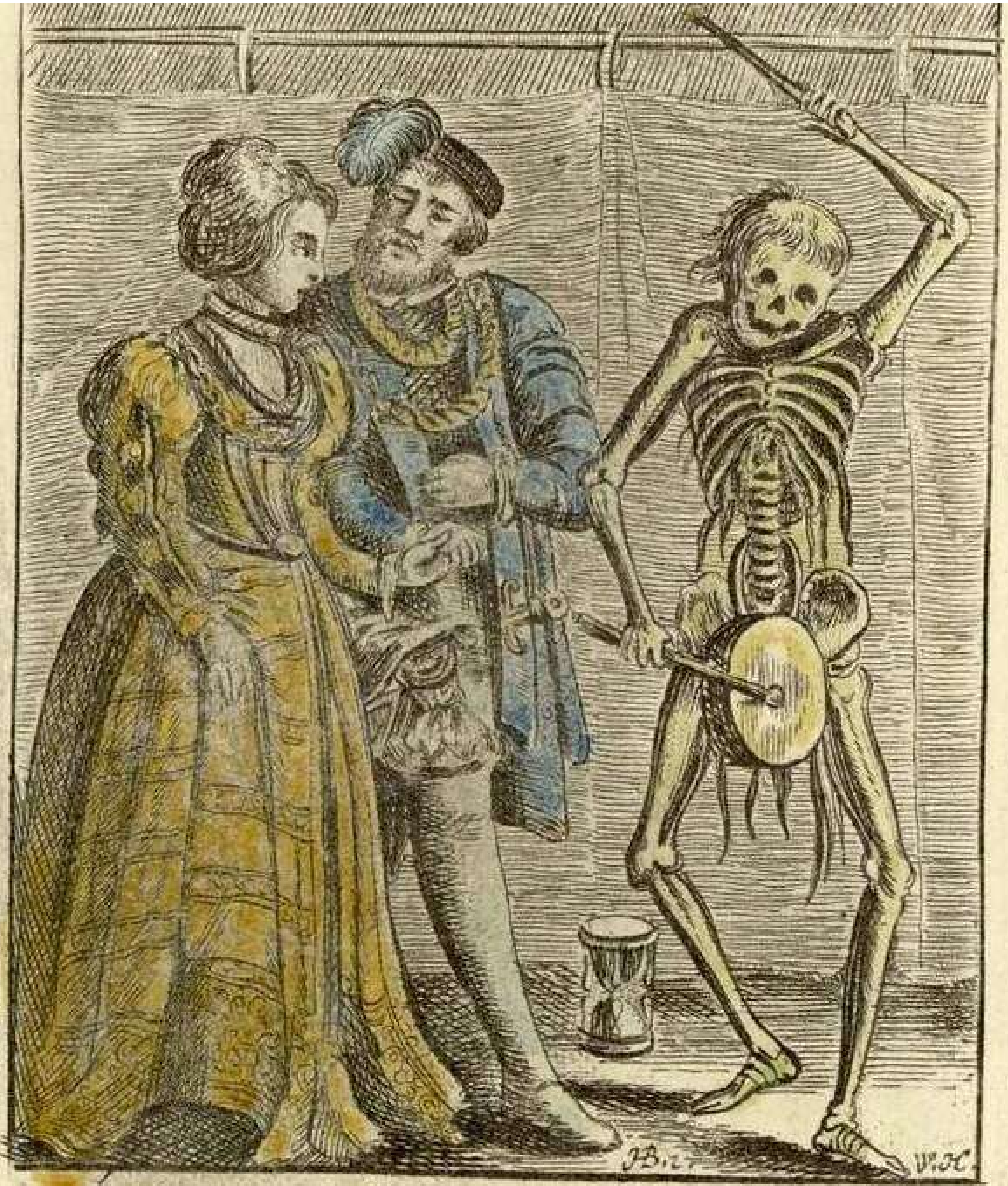
Hollar, Wenceslaus (1607-1677), “Dance of Death, the Queen, by Hollar (1651),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/71.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

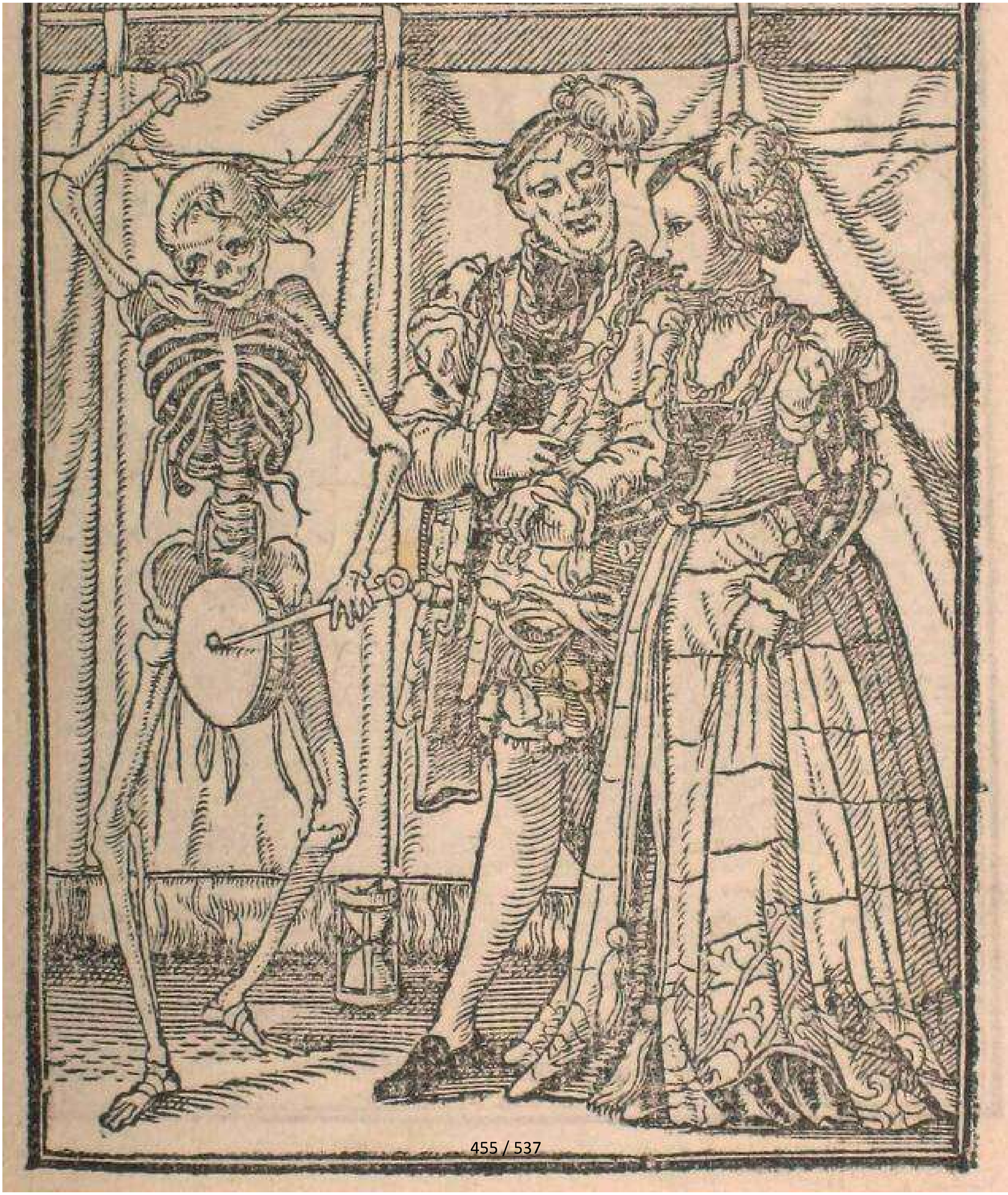


Me & te ſola Mors ſeparabit. Ruth. 1.

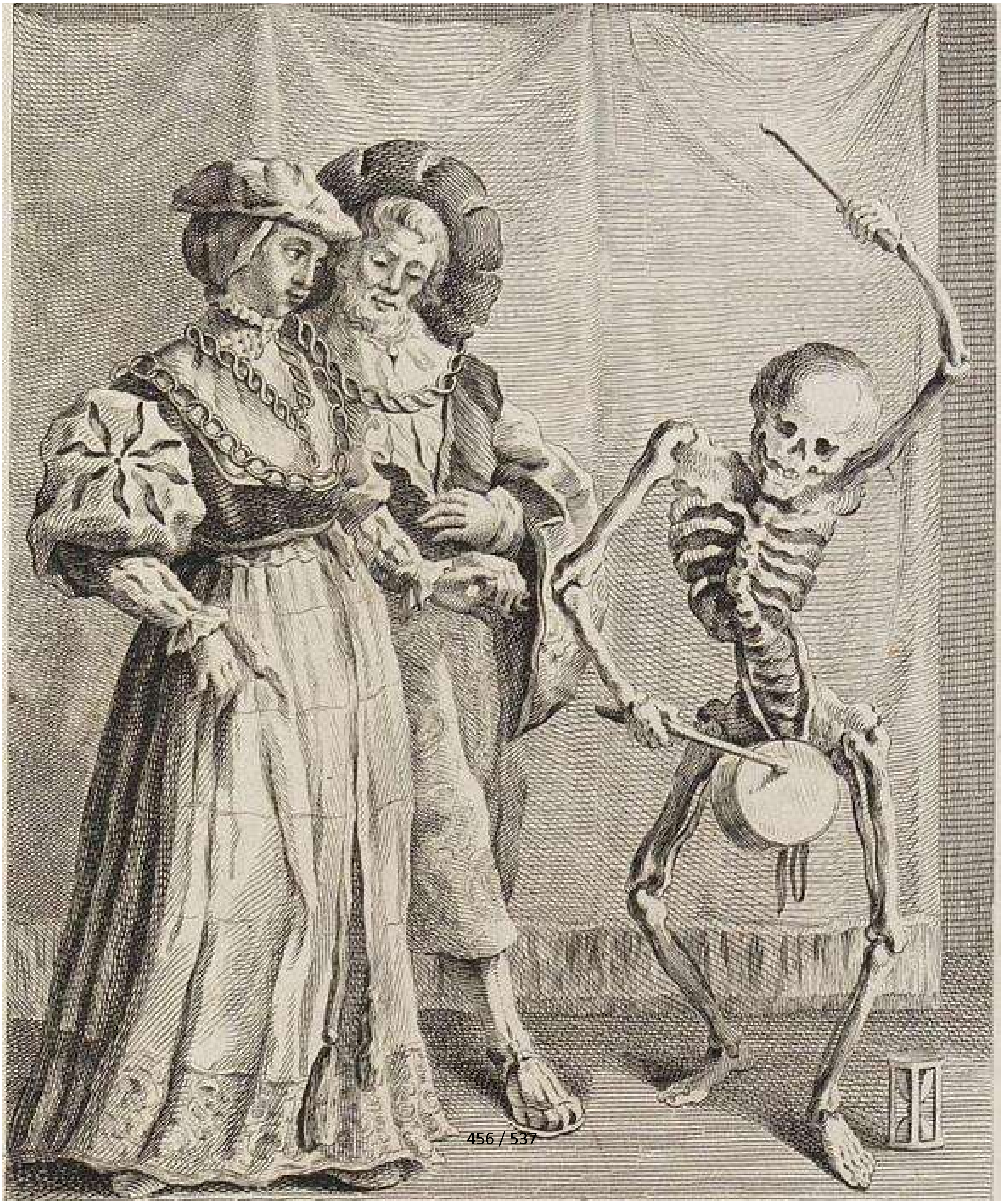


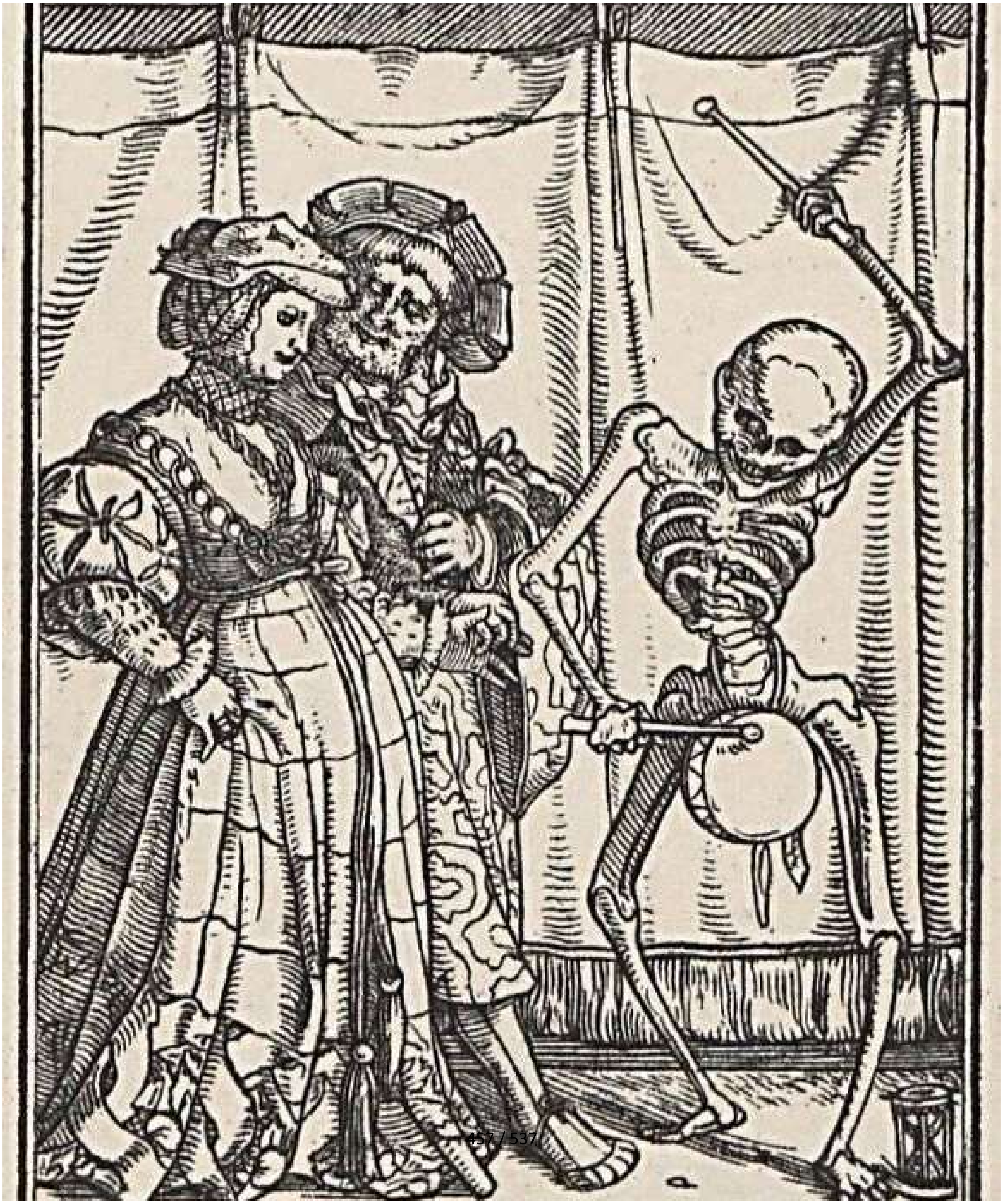
Me & te ſola Mors ſeparabit, Ruth. 1

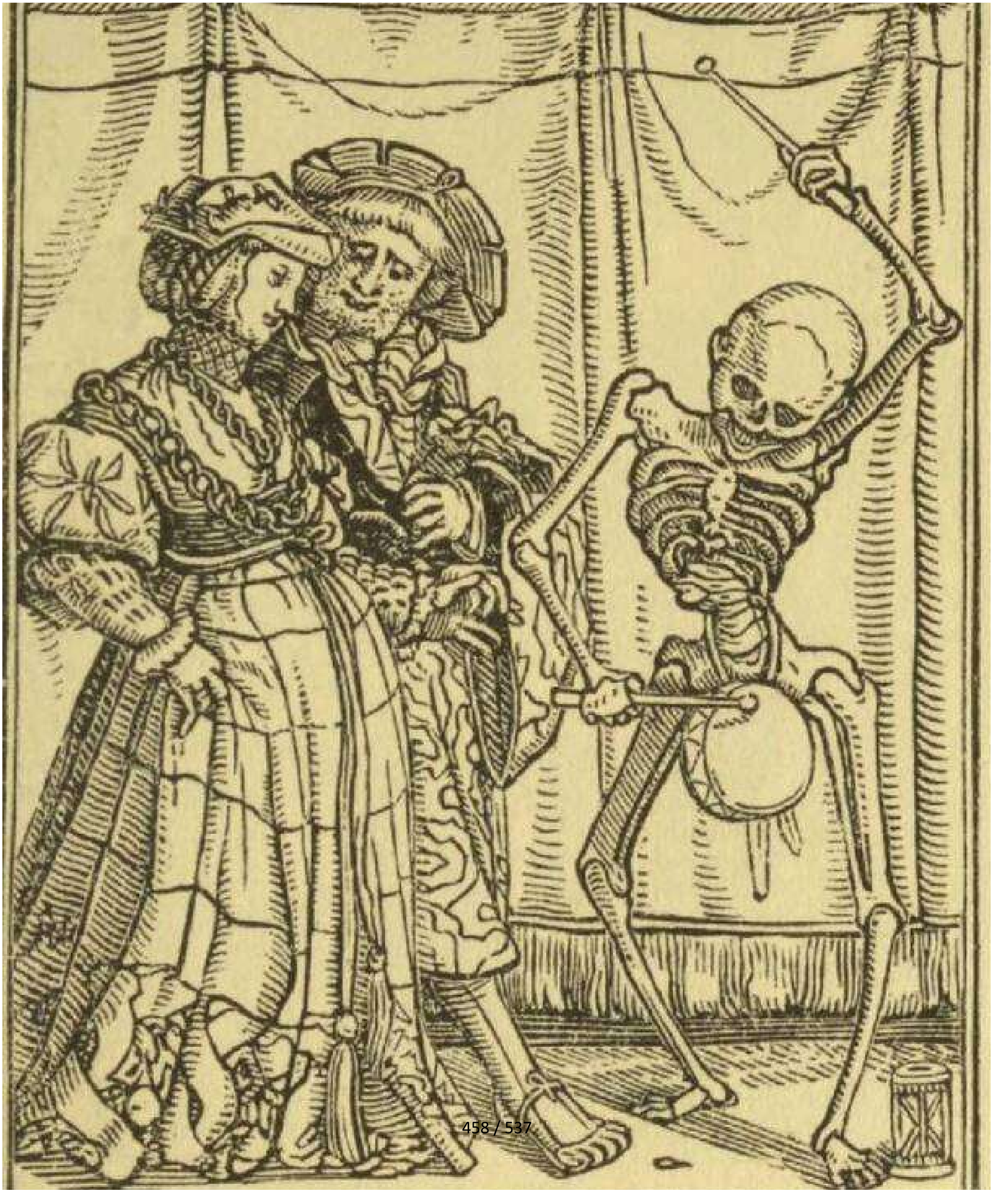
21



(/omeka/files/show/102)







Description

These images represent a Noblewoman and her husband holding hands while a skeleton plays the drums near them. The skeleton in the first three images is presented with hair, a traditionally feminine trait, whereas it appears without it in the last three images. The presence and absence of hair is a contradictory sign of the death's gender or the lack of it. The location of the drum is in front of the genital area of the skeleton, covering every trace of sexual organs and thus mocking the absence of genitalia.

Creator

Hollar, Wenceslaus (1607-1677) (Image 1)
Hollar, Wenceslaus (1607-1677) (Image 2)
Birckmann, Arnold (c. 1500-1542) (Image 3)
Mechel, Christian von (1737-1817) (Image 4)
Schlotthauer, Joseph (1789-1869) (Image 5)
Douce, Francis (1757-1834), Bonner, George Wilmot (1796-1836) and Byfield, John (1788-1841) (Image 6)

Source

Image 1:
Found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-35 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-35)

Archived in:
https://web.archive.org/web/20191102234749/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-35
(https://web.archive.org/web/20191102234749/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-35)

Image 2:
Found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-c35 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-c35)

Archived in:
https://web.archive.org/web/20190903171316/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-c35
(https://web.archive.org/web/20190903171316/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=hollar-c35)

Image 3:
Imagines mortis, by Vauzelles, Jean de (1555). Birckmann, Arnold printer. Köln, Germany. In Les Bibliothèques Virtuelles Humanistes http://www.bvh.univ-tours.fr/Consult/index.asp?numfiche=247 (http://www.bvh.univ-tours.fr/Consult/index.asp?numfiche=247) f. C4, Illustration 35, the Noblewoman/ married couple.
http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206%5F8768&numfiche=247&mode=3&ecran=0&offset=46 (http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206%5F8768&numfiche=247&mode=3&ecran=0&offset=46)

Archived in:
https://web.archive.org/web/20200903174632/http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206_8768&numfiche=247&mode=3&ecran=0&offset=46
(https://web.archive.org/web/20200903174632/http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206_8768&numfiche=247&mode=3&ecran=0&offset=46)

Code: 8768

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-35 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-35)

Archived in:
https://web.archive.org/web/20200112145951/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-35
(https://web.archive.org/web/20200112145951/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-35)

Image 4:
Le Triomphe De La Mort (The Triumph Of Death), by Holbein, Hans. Mechel, Christian von (ed.) (1780). Page 45, Illustration 23.
http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2380866 (http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2380866)

Archived in:
https://web.archive.org/web/20200903175911/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2380866 (https://web.archive.org/web/20200903175911/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2380866)

URN: urn:nbn:de:hbz:061:1-59453

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=mechel-35 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=mechel-35)

Archived in:
https://web.archive.org/web/20170729005357/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=mechel-35
(https://web.archive.org/web/20170729005357/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=mechel-35)

Image 5:
Hans Holbein's Todtentanz: in 53 getreu nach den Holzschnitten lithographirten Blättern (Hans Holbein's Dance of Death: in 53 sheets faithfully lithographed from the woodcuts) by Holbein, Hans ed. Schlotthauer, Joseph. München: Schlotthauer, (1832). Illustration 35. Das neue Ehepaar. (the Married Couple), p. 119. Found in Heinrich Heine Universität Düsseldorf, Germany. URN: urn:nbn:de:hbz:061:1-71624
http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642546 (http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642546)

Archived in:
https://web.archive.org/web/20200903180820/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642546 (https://web.archive.org/web/20200903180820/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642546)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-35 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-35)

Archived in:
https://web.archive.org/web/20170729005024/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-35
(https://web.archive.org/web/20170729005024/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-35)

Image 6:
The Dance of Death, published by Douce (1833). Woodcutters were Bonner and Byfield. Found in *The Dance of Death* by Gilles Corrozet and Jean de Vauzelles (2007). *Image X. The Empress* (Danie iiii.). In Project Gutenberg:
http://www.gutenberg.org/files/21790/21790-h/21790-h.htm (http://www.gutenberg.org/files/21790/21790-h/21790-h.htm)

Archived in:

Date

Image 1: 1651
Image 2: 1816
Image 3: 1555
Image 4: 1780
Image 5: 1832
Image 6: 1833

Format

Woodcut.

Item Relations

This item has no relations.

Tags

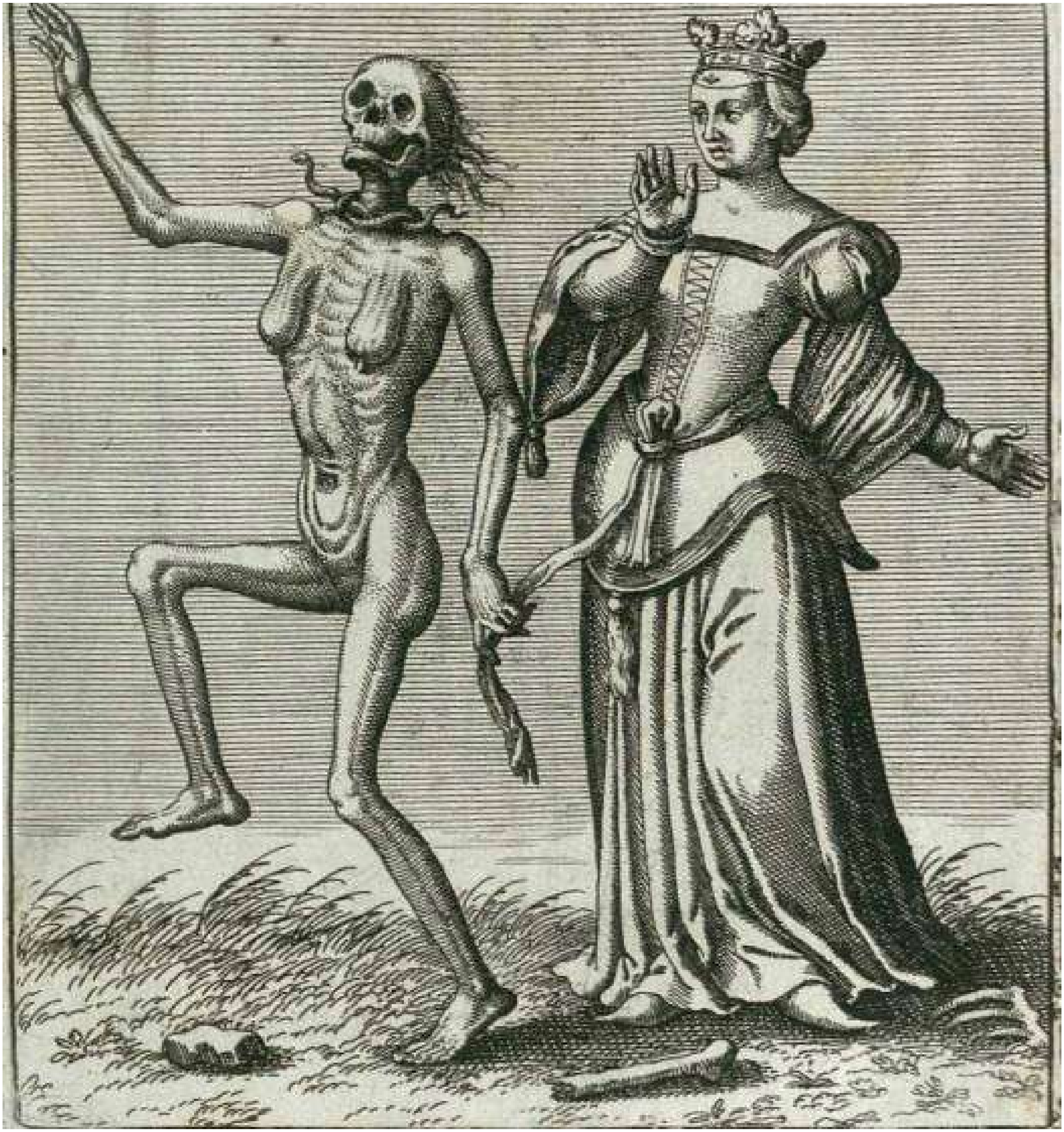
Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Hollar, Wenceslaus (1607-1677) (Image 1) Hollar, Wenceslaus (1607-1677) (Image 2) Birckmann, Arnold (c. 1500-1542) (Image 3) Mechel, Christian von (1737-1817) (Image 4) Schlotthauer, Joseph (1789-1869) (Image 5) Douce, Francis (1757-1834), Bonner, George Wilmot (1796-1836) and Byfield, John (1788-1841) (Image 6), “Dance of Death, the Noblewoman / Married Couple,” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/72.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/106)

Title

Dance of Death, the Queen, by Merian (1625)

Description

zusehen ist / [nach Kupferstichen von Matthäus Merian hrsg. von Matthäus Mieg] (Dance of Death: how the same can be seen in the famous instead of Basel as a mirror of human nature, artificially ground in lively colors, not without useful astonishment / [after engravings by Matthäus Merian ed. by Matthäus Mieg]), by Merian, Matthew (1625) Getruckt zu Basel: in Verlegung Mattheus Mieg, p. 23 The Queen. In Universitätsbibliothek Basel. DOI: https://doi.org/10.3931/e-rara-16473
https://www.e-rara.ch/bau_1/content/zoom/5234654 (https://www.e-rara.ch/bau_1/content/zoom/5234654)

Archived in:
https://web.archive.org/web/20200903190619/https://www.e-rara.ch/bau_1/content/zoom/5234654 (https://web.archive.org/web/20200903190619/https://www.e-rara.ch/bau_1/content/zoom/5234654)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=basel-07 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=basel-07)

Archived in:
https://web.archive.org/web/20191230064405/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=basel-07
(https://web.archive.org/web/20191230064405/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=basel-07)

Date

1625

Format

Illustration.
Dimensions: Unknown

Item Relations

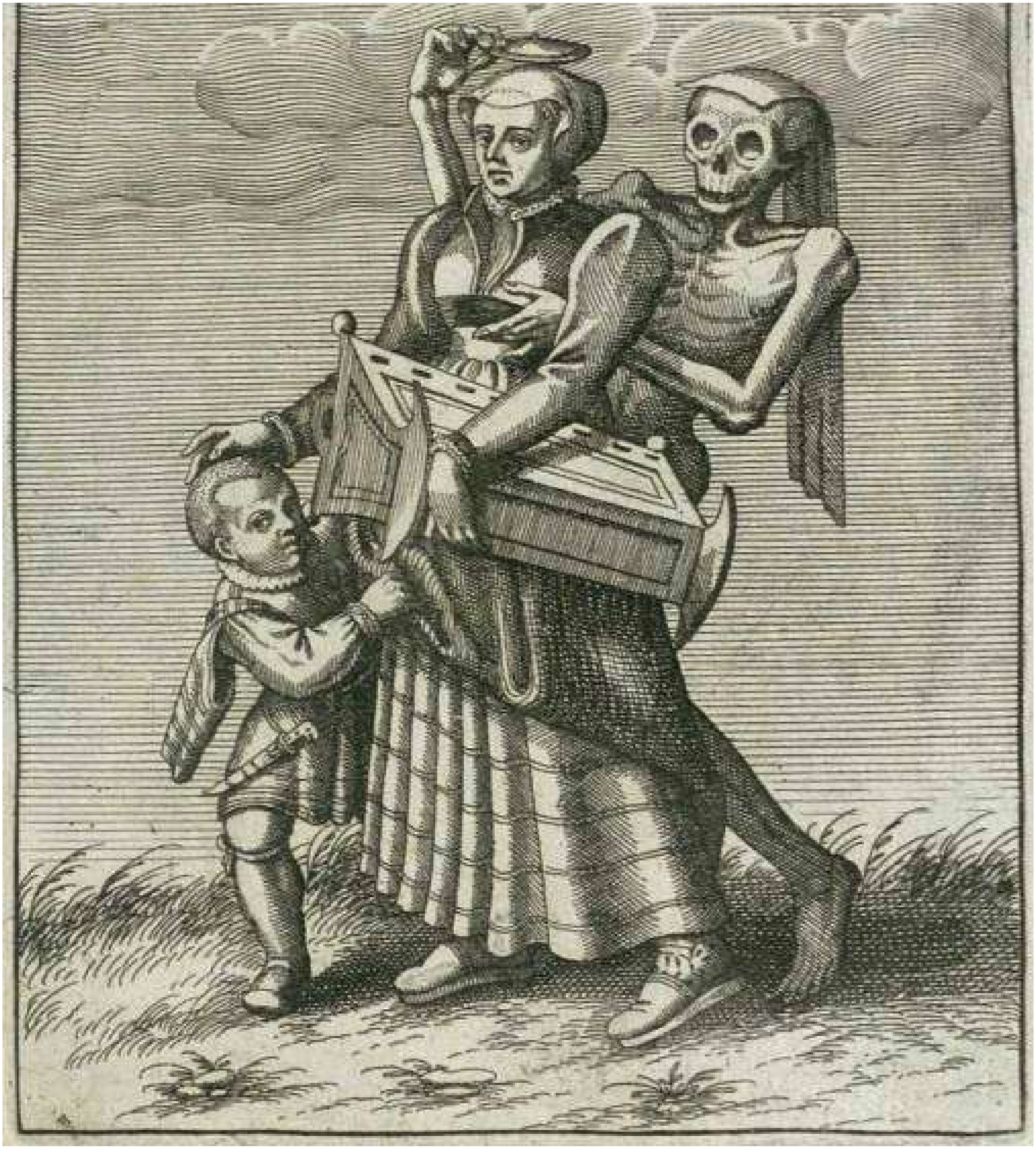
This item has no relations.

Citation

Merian, Matthew (Matthäus) (1593-1650), "Dance of Death, the Queen, by Merian (1625)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/73.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/107)

Title

Dance of Death, Mother and Child, by Merian (1625)

Merian, Matthew (Matthäus) (1593-1650)

Source

Todten-Tantz : wie derselbe in der weitberümbten Statt Basel als ein Spiegel menschlicher Beschaffenheit gantz künstlich mit lebendigen Farben gemahlet, nicht ohne nutzliche Verwunderung zusehen ist / [nach Kupferstichen von Matthäus Merian hrsg. von Matthäus Mieg] (Dance of Death: how the same can be seen in the famous instead of Basel as a mirror of human nature, artificially ground in lively colors, not without useful astonishment / [after engravings by Matthäus Merian ed. by Matthäus Mieg]), by Merian, Matthew (1625) Getruckt zu Basel: in Verlegung Mattheus Mieg, p. 91, Mother and Child. In Universitätsbibliothek Basel. DOI: https://doi.org/10.3931/e-rara-16473
https://www.e-rara.ch/bau_1/content/zoom/5234722 (https://www.e-rara.ch/bau_1/content/zoom/5234722)

Archived in:
https://web.archive.org/web/20200903204019/https://www.e-rara.ch/bau_1/content/zoom/5234722 (https://web.archive.org/web/20200903204019/https://www.e-rara.ch/bau_1/content/zoom/5234722)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=basel-42 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=basel-42)

Archived in:
https://web.archive.org/web/20170308144716/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=basel-42
(https://web.archive.org/web/20170308144716/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=basel-42)

Date

1625

Format

Woodcut.
Dimensions: Unknown

Item Relations

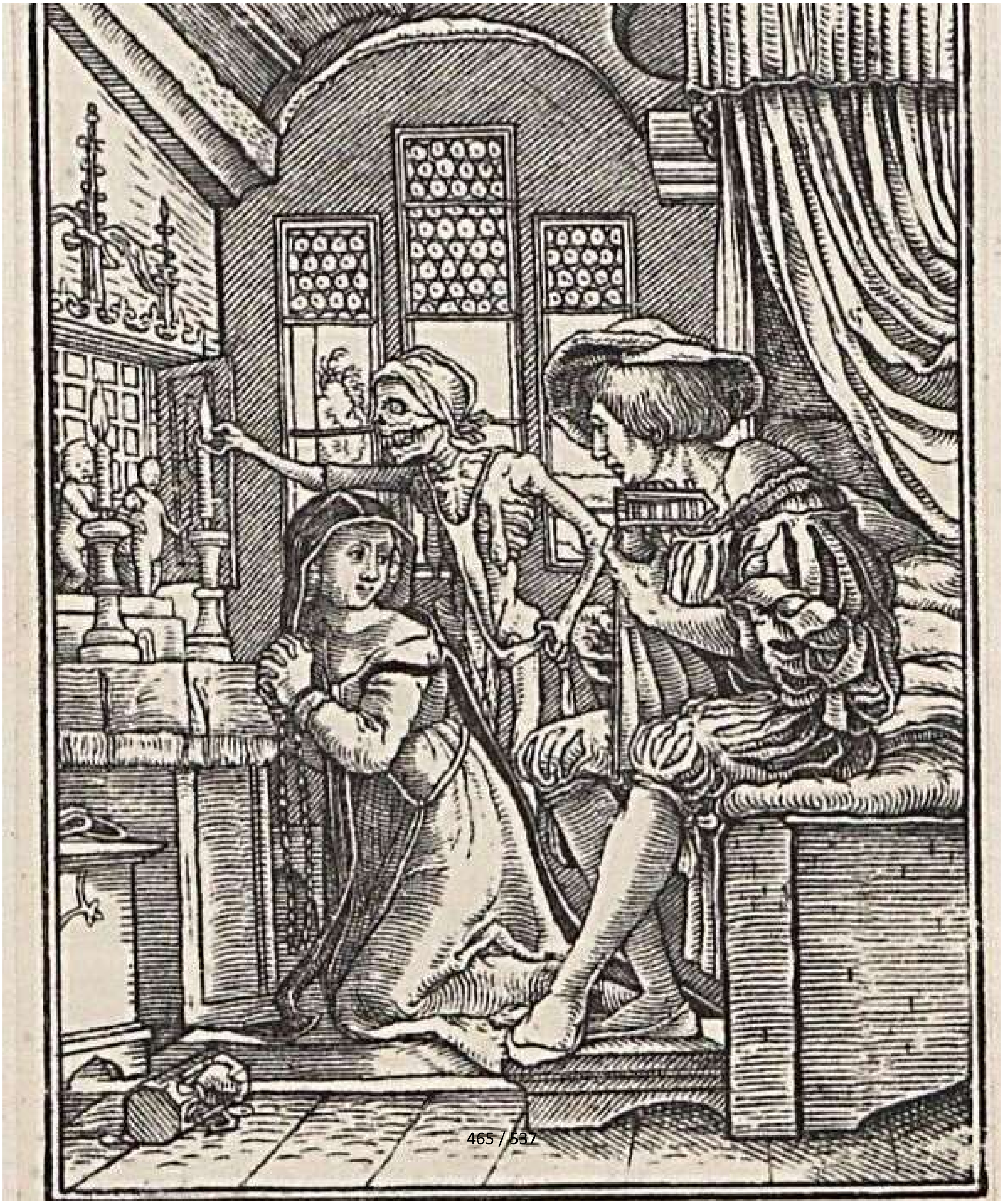
This item has no relations.

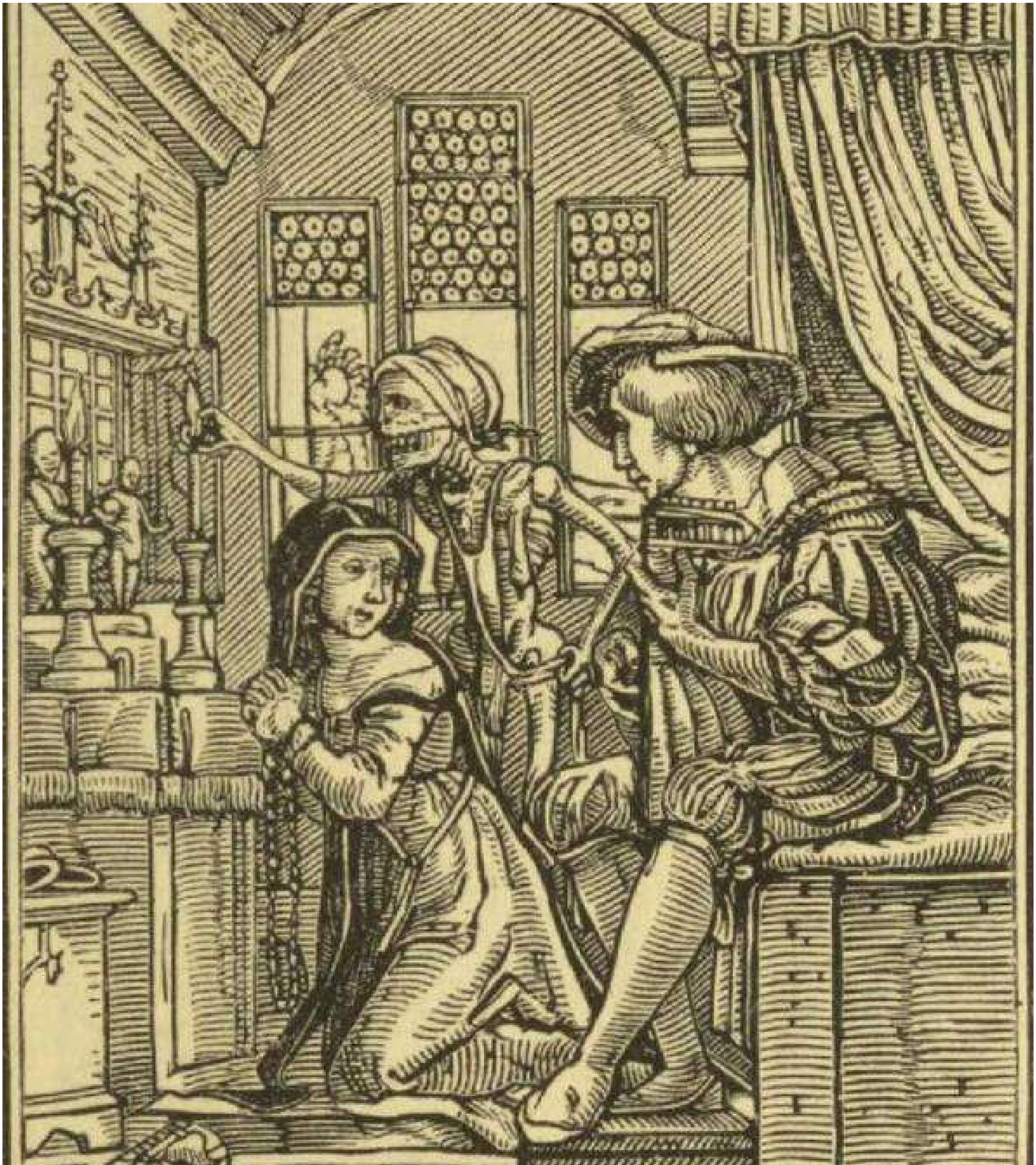
Citation

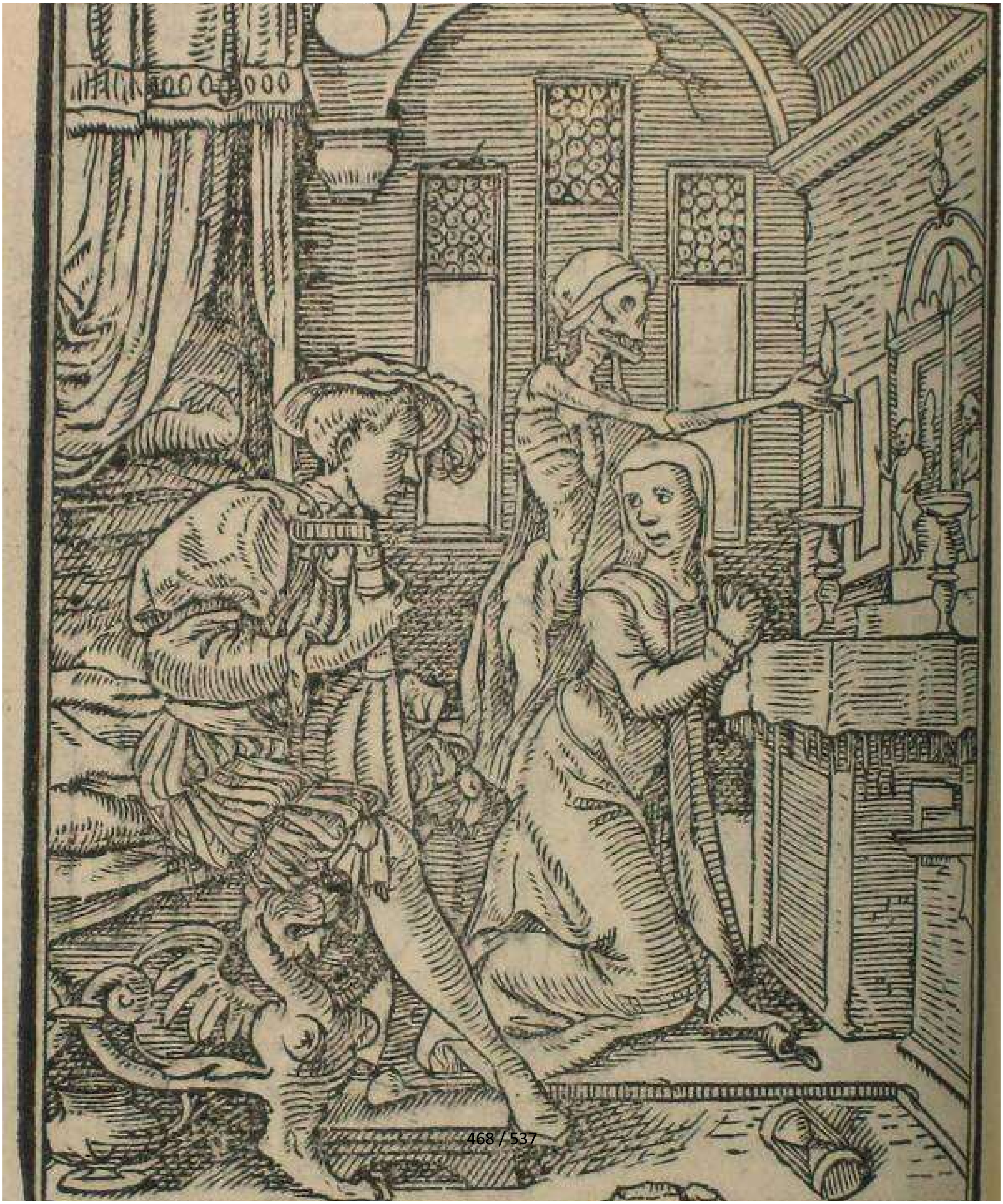
Merian, Matthew (Matthäus) (1593-1650), “Dance of Death, Mother and Child, by Merian (1625),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/74.

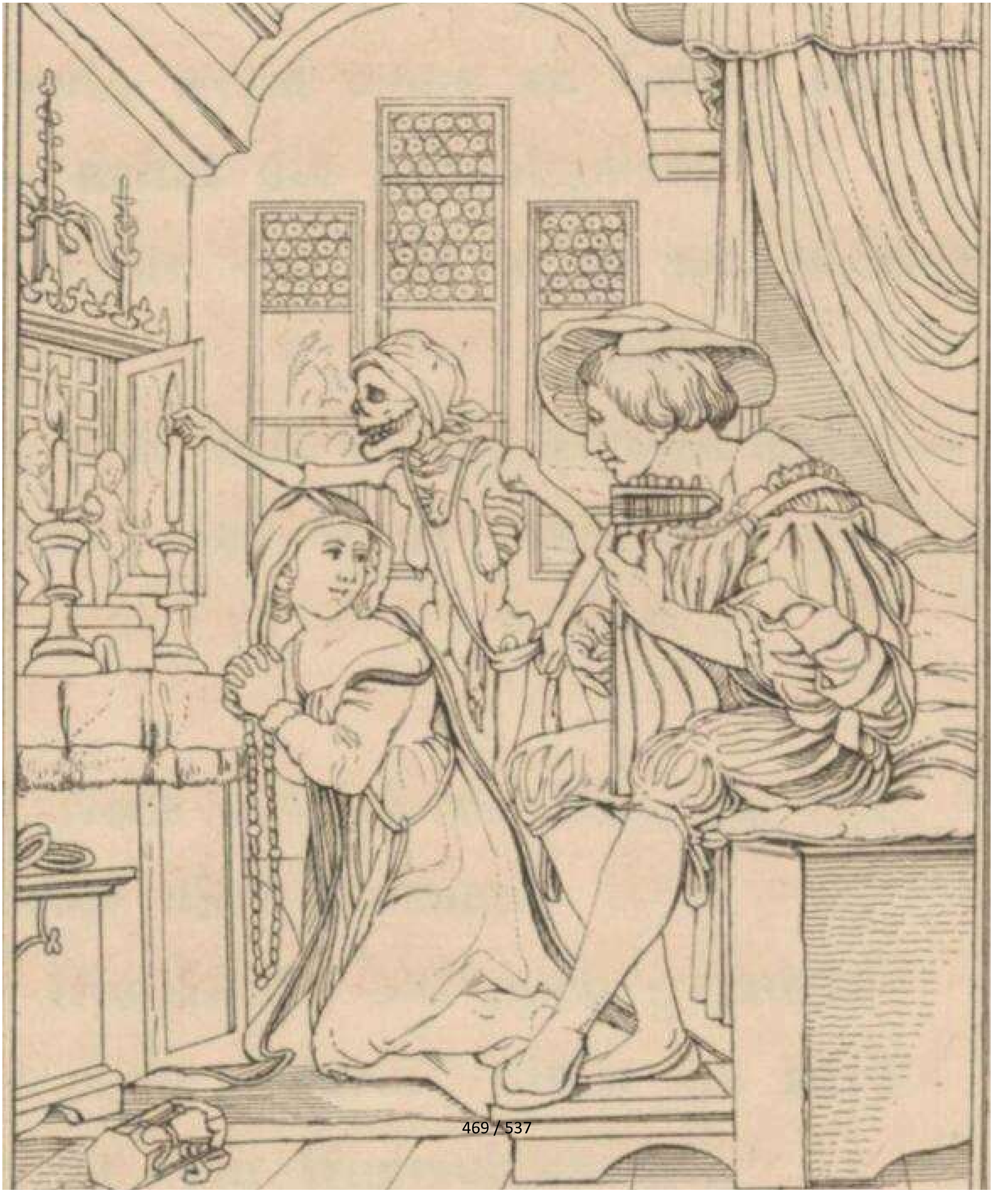
Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

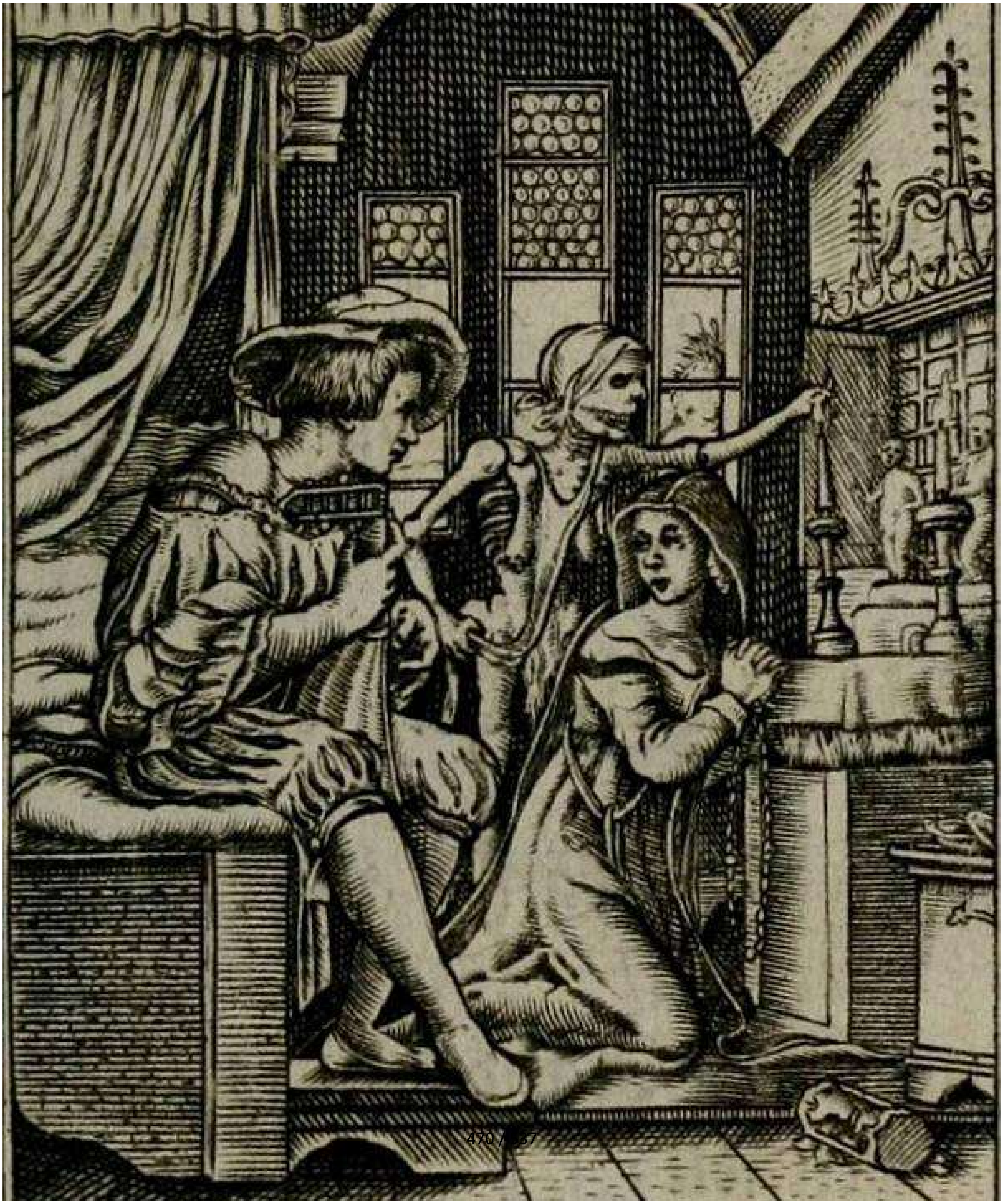
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)











Description

These images represent a nun kneeling on the floor with her head covered holding rosary beads and looking at a young man play an instrument on a bed. Next to the nun, a skeleton with breasts and her skull covered. These images are examples of death as the same gender as their victims, for their clothes and other feminine attributes (i.e. breasts).

Creator

Schlotthauer, Joseph (1789-1869) (Image 1)
Douce, Francis (1757-1834), Bonner, George Wilmot (1796-1836) and Byfield, John (1788-1841) (Image 2)
Birckmann, Arnold (c. 1500-1542) (Image 3)
Bechstein, Ludwig (1801-1860) (Image 4)
Kieser, Eberhard (1583-1631) (Image 5)

Source

Image 1:
Hans Holbein's Todtentanz: in 53 getreu nach den Holzschnitten lithographirten Blättern (Hans Holbein's Dance of Death: in 53 sheets faithfully lithographed from the woodcuts) by Holbein, Hans ed. Schlotthauer, Joseph. München: Schlotthauer, (1832). Illustration 24. Die Nonne. (the Nun), p. 86. Found in Heinrich Heine Universität Düsseldorf, Germany. URN: urn:nbn:de:hbz:061:1-71624
http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642513 (http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642513)

Archived in:
https://web.archive.org/web/20200904155139/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642513 (https://web.archive.org/web/20200904155139/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642513)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-24 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-24)

Archived in:
https://web.archive.org/web/20160111090452/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-24 (https://web.archive.org/web/20160111090452/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-24)

Image 2:
The Dance of Death, published by Douce (1833). Woodcutters were Bonner and Byfield. Found in *The Dance of Death* by Gilles Corrozet and Jean de Vauzelles (2007). *Image XXIV. The Nun* (Prover. IIII.). In Project Gutenberg:
http://www.gutenberg.org/files/21790/21790-h/21790-h.htm (http://www.gutenberg.org/files/21790/21790-h/21790-h.htm)

Archived in:
https://web.archive.org/web/20200617165113/http://www.gutenberg.org/files/21790/21790-h/21790-h.htm (https://web.archive.org/web/20200617165113/http://www.gutenberg.org/files/21790/21790-h/21790-h.htm)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=douce-24 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=douce-24)

Archived in:
https://web.archive.org/web/20181130030058/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=douce-24 (https://web.archive.org/web/20181130030058/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=douce-24)

Image 3:
Imagines mortis, by Vauzelles, Jean de (1555). Birckmann, Arnold printer. Köln, Germany. In Les Bibliothèques Virtuelles Humanistes http://www.bvh.univ-tours.fr/Consult/index.asp?numfiche=247 (http://www.bvh.univ-tours.fr/Consult/index.asp?numfiche=247) f. B6v, Illustration 24, the Nun.
http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206%5F8768&numfiche=247&mode=1&ecran=0&index=36 (http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206%5F8768&numfiche=247&mode=1&ecran=0&index=36)

Archived in:
https://web.archive.org/web/20200904160357/http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206_8768&numfiche=247&mode=1&ecran=0&index=36 (https://web.archive.org/web/20200904160357/http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206_8768&numfiche=247&mode=1&ecran=0&index=36)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-24 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-24)

Archived in:
https://web.archive.org/web/20200112162352/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-24 (https://web.archive.org/web/20200112162352/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-24)

Image 4:
Der Todtentanz : Ein Gedicht (The dance of death: a poem) by Bechstein, Ludwig. Illustrator Holbein, Hans. Leipzig: Leo (1831). Illustration 24. Die Nonne. (the Nun), p. 161. Found in Heinrich Heine Universität Düsseldorf, Germany. URN: urn:nbn:de:hbz:061:1-58471
http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2422054 (http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2422054)

Archived in:
https://web.archive.org/web/20200904161113/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2422054 (https://web.archive.org/web/20200904161113/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2422054)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=bechstein-24 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=bechstein-24)

Archived in:
https://web.archive.org/web/20160111090100/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=bechstein-24 (https://web.archive.org/web/20160111090100/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=bechstein-24)

Image 5:
Todten Dantz durch alle Stände und Geschlecht der Menschen, etc. [Engravings after Holbein by Eberhard Kieser, with Caspar Scheidt's verses in German.] (Dance of Death by all classes and gender of people, etc.), by Kieser, Eberhard (1617). Die Nunn, Section 9.
https://books.google.co.uk/books?id=PUlVEecEcmQC&pg=PP7&source=gbs_selected_pages&cad=2#v=onepage&q&f=false (https://books.google.co.uk/books?id=PUlVEecEcmQC&pg=PP7&source=gbs_selected_pages&cad=2#v=onepage&q&f=false)

Archived in:
https://web.archive.org/web/20200904162543if_/https://books.google.co.uk/books?id=PUlVEecEcmQC&pg=PP7&source=gbs_selected_pages&cad=2#v=onepage&q&f=false (https://web.archive.org/web/20200904162543if_/https://books.google.co.uk/books?id=PUlVEecEcmQC&pg=PP7&source=gbs_selected_pages&cad=2#v=onepage&q&f=false)

Also found on the "The Dance of Death" webpage:

Image 1: 1832
Image 2: 1833
Image 3: 1555
Image 4: 1831
Image 5: 1617

Format

Woodcut.

Item Relations

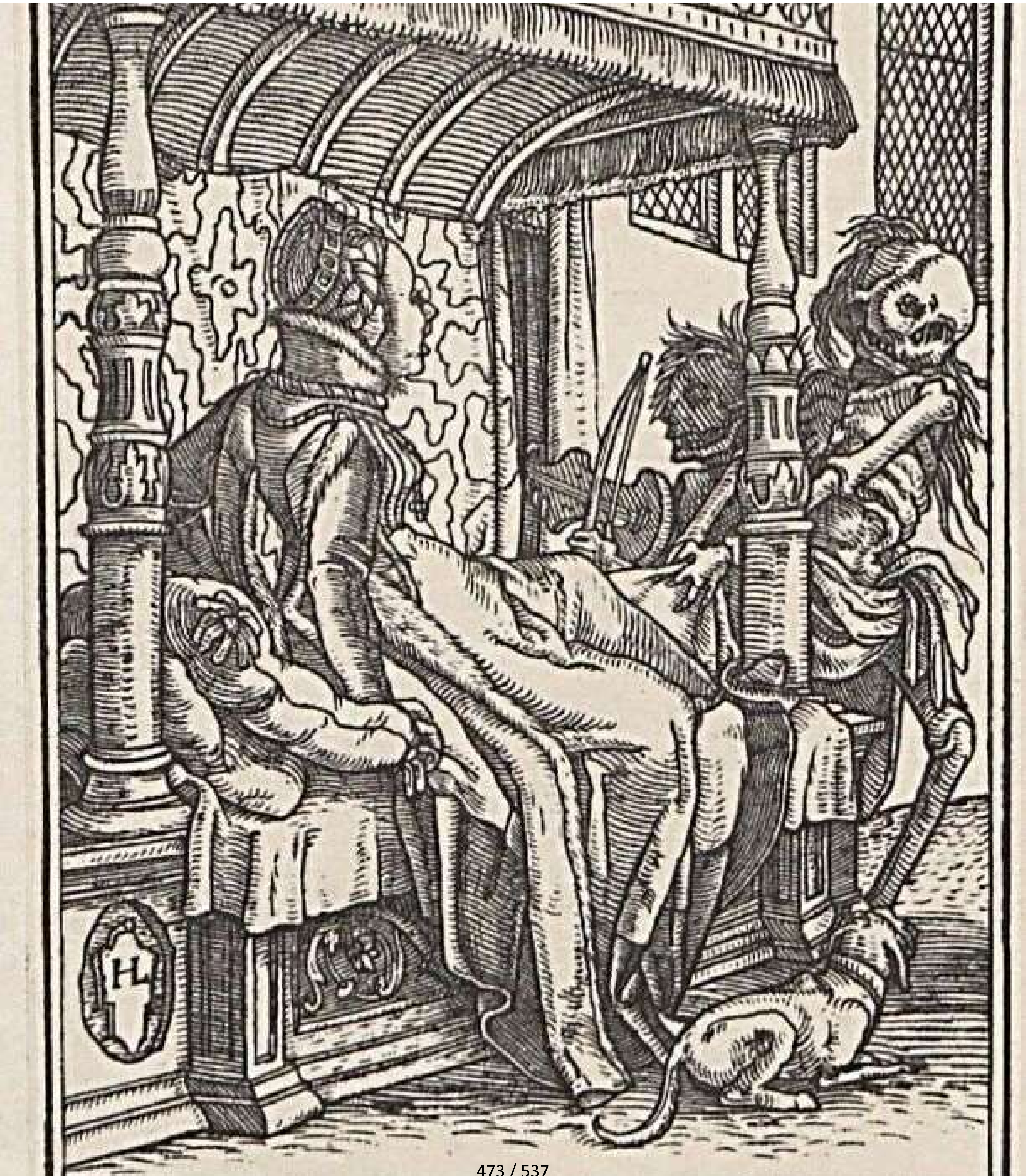
This item has no relations.

Citation

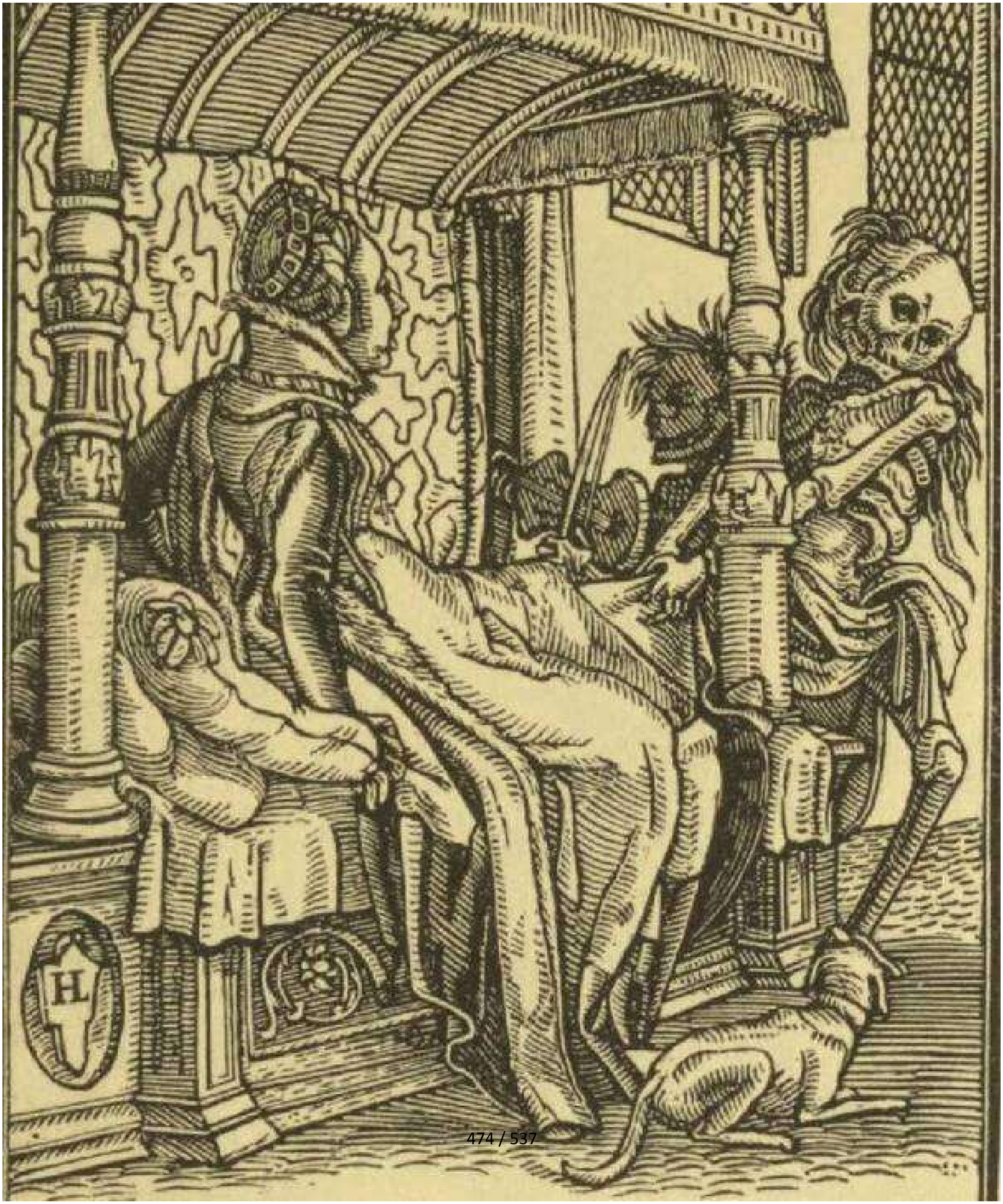
Schlotthauer, Joseph (1789-1869) (Image 1) Douce, Francis (1757-1834), Bonner, George Wilmot (1796-1836) and Byfield, John (1788-1841) (Image 2) Birckmann, Arnold (c. 1500-1542) (Image 3) Bechstein, Ludwig (1801-1860) (Image 4) Kieser, Eberhard (1583-1631) (Image 5), “Dance of Death, The Nun,” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/75.

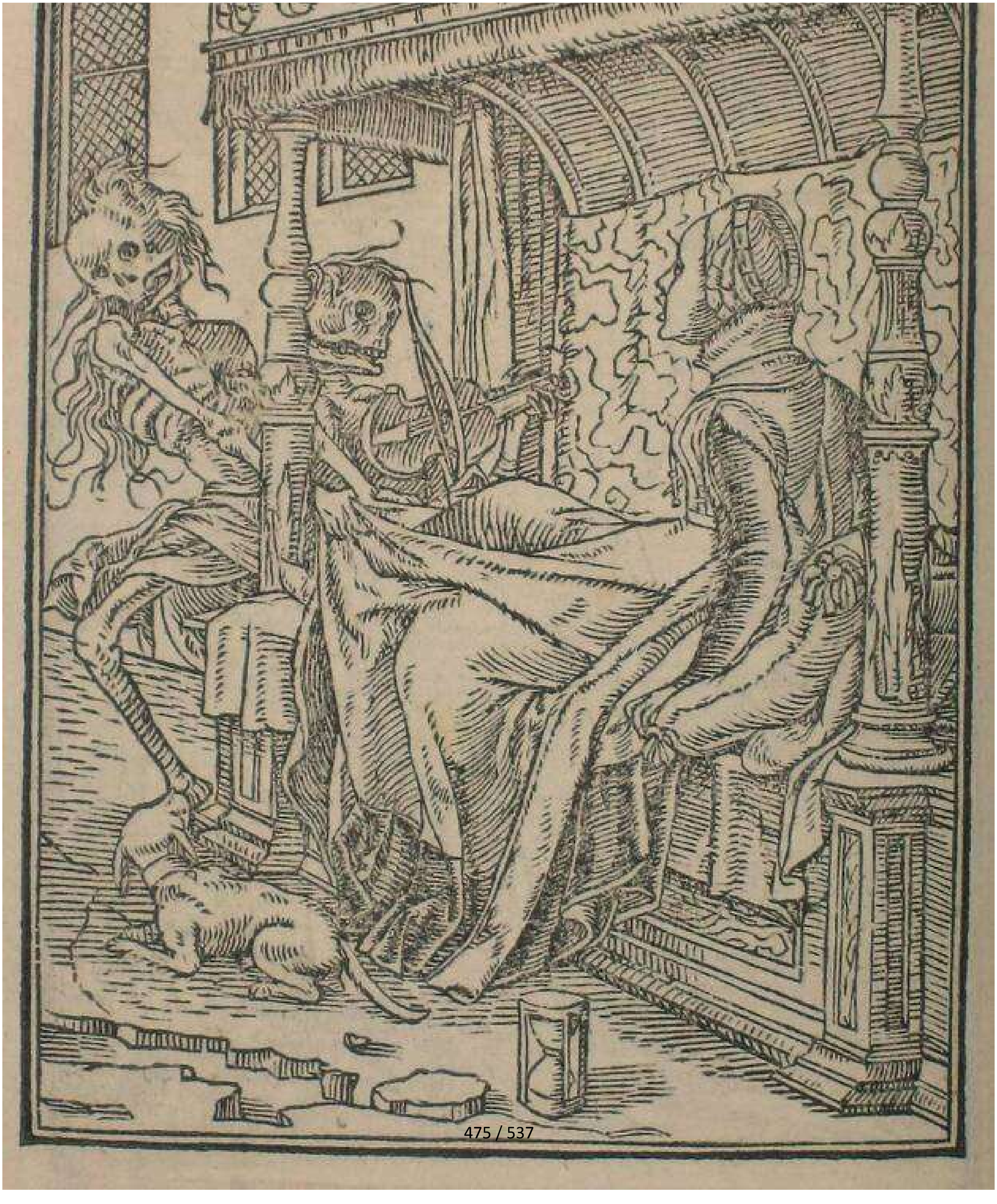
Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

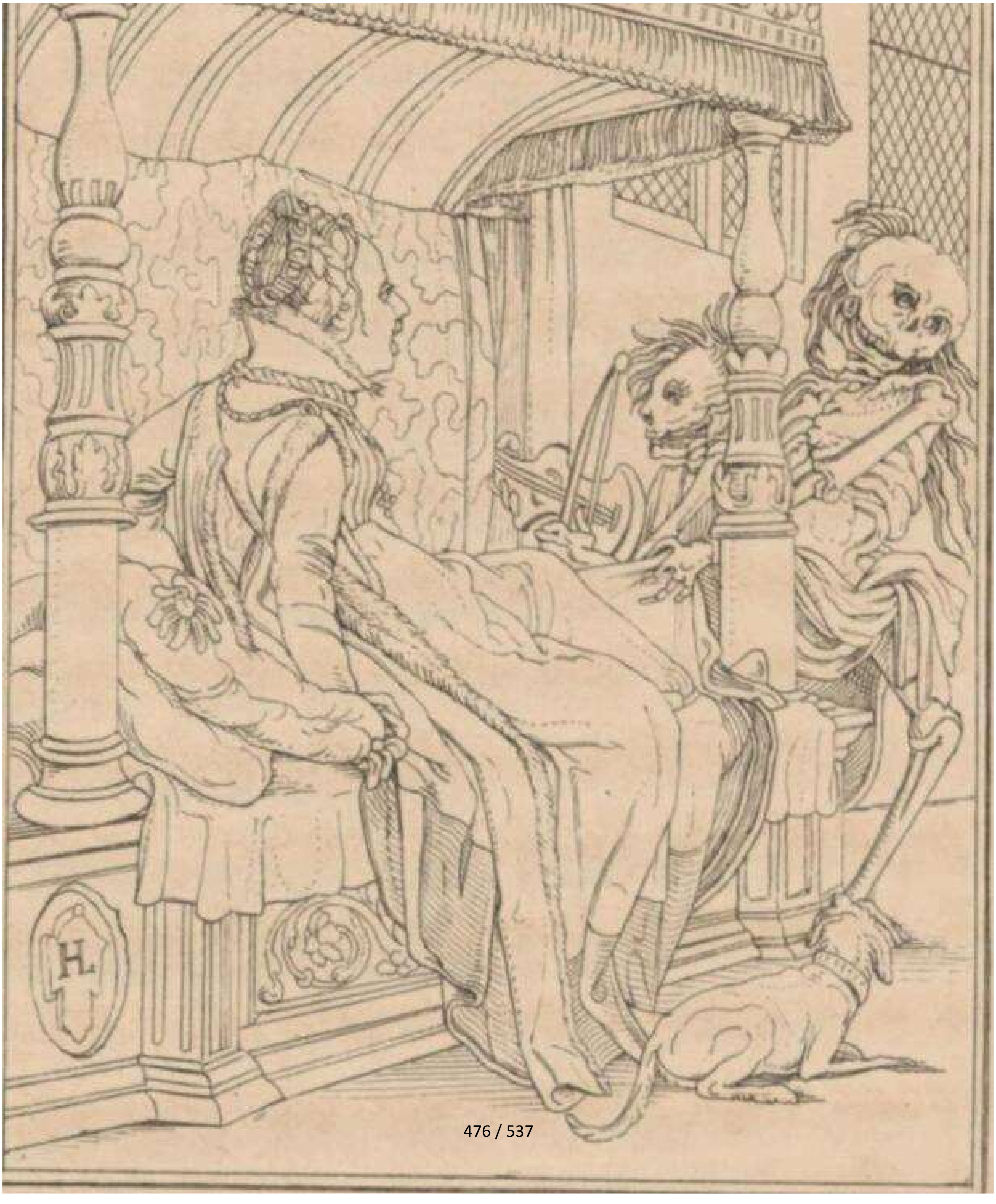
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

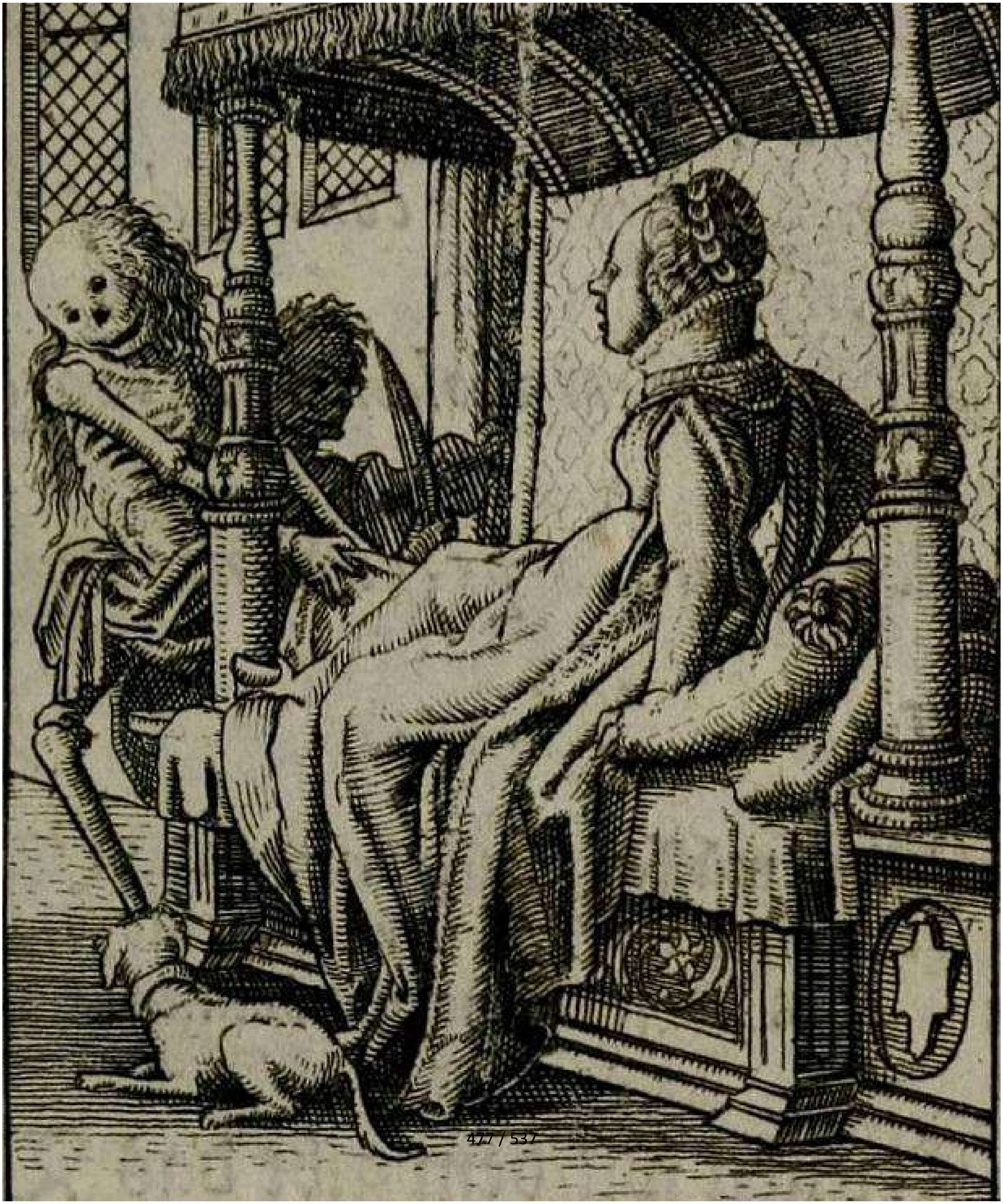


HL


H




H.



Description

These images represent a Duchess on her bed being dragged out by a skeleton while another skeleton plays the violin. Thus, a feminine character (Duchess) is being taken by two skeletons, a clearly feminine one (with long hair) and a masculine or neutral one. This is an opposite example of images that reflect a couple and only one death or destiny figure.

Creator

Schlotthauer, Joseph (1789-1869) (Image 1)
Douce, Francis (1757-1834), Bonner, George Wilmot (1796-1836) and Byfield, John (1788-1841) (Image 2)
Birckmann, Arnold (c. 1500-1542) (Image 3)
Bechstein, Ludwig (1801-1860) (Image 4)
Kieser, Eberhard (1583-1631) (Image 5)

Source

Image 1:
Hans Holbein's Todtentanz: in 53 getreu nach den Holzschnitten lithographirten Blättern (Hans Holbein's Dance of Death: in 53 sheets faithfully lithographed from the woodcuts) by Holbein, Hans ed. Schlotthauer, Joseph. München: Schlotthauer, (1832). Illustration 36. Die Fürstin (the Duchess), p. 122. Found in Heinrich Heine Universität Düsseldorf, Germany. URN: urn:nbn:de:hbz:061:1-71624
http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642549 (http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642549)

Archived in:
https://web.archive.org/web/20200904201902/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642549 (https://web.archive.org/web/20200904201902/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2642549)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-36 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-36)

Archived in:
https://web.archive.org/web/20170728120145/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-36
(https://web.archive.org/web/20170728120145/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=schlotthauer-36)

Image 2:
The Dance of Death, published by Douce (1833). Woodcutters were Bonner and Byfield. Found in *The Dance of Death* by Gilles Corrozet and Jean de Vauzelles (2007). Image XXXVI. The Duchess (iiii. Reg. i.). In Project Gutenberg:
http://www.gutenberg.org/files/21790/21790-h/21790-h.htm (http://www.gutenberg.org/files/21790/21790-h/21790-h.htm)

Archived in:
https://web.archive.org/web/20200617165113/http://www.gutenberg.org/files/21790/21790-h/21790-h.htm (https://web.archive.org/web/20200617165113/http://www.gutenberg.org/files/21790/21790-h/21790-h.htm)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=douce-36 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=douce-36)

Archived in:
https://web.archive.org/web/20180930054713/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=douce-36
(https://web.archive.org/web/20180930054713/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=douce-36)

Image 3:
Imagines mortis, by Vauzelles, Jean de (1555). Birckmann, Arnold printer. Köln, Germany. In Les Bibliothèques Virtuelles Humanistes http://www.bvh.univ-tours.fr/Consult/index.asp?numfiche=247 (http://www.bvh.univ-tours.fr/Consult/index.asp?numfiche=247) f. C4v, Illustration 36, the Duchess.
http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206%5F8768&numfiche=247&mode=1&ecran=0&index=48 (http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206%5F8768&numfiche=247&mode=1&ecran=0&index=48)

Archived in:
https://web.archive.org/web/20200904202629/http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206_8768&numfiche=247&mode=1&ecran=0&index=48
(https://web.archive.org/web/20200904202629/http://www.bvh.univ-tours.fr/Consult/consult.asp?numtable=B372615206_8768&numfiche=247&mode=1&ecran=0&index=48)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-36 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-36)

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https://web.archive.org/web/20200112145956/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-36
(https://web.archive.org/web/20200112145956/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=birckmann-36)

Image 4:
Der Todtentanz: Ein Gedicht (The dance of death: a poem) by Bechstein, Ludwig. Illustrator Holbein, Hans. Leipzig: Leo (1831). Illustration 36. Die Gräfin (the Duchess), p. 235. Found in Heinrich Heine Universität Düsseldorf, Germany. URN: urn:nbn:de:hbz:061:1-58471
http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2422127 (http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2422127)

Archived in:
https://web.archive.org/web/20200904203333/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2422127 (https://web.archive.org/web/20200904203333/http://digital.ub.uni-duesseldorf.de/ihd/content/pageview/2422127)

Also found on the "The Dance of Death" webpage:
http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=bechstein-36 (http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=bechstein-36)

Archived in:
https://web.archive.org/web/20170728112610/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=bechstein-36
(https://web.archive.org/web/20170728112610/http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=bechstein-36)

Image 5:
Todten Dantz durch alle Stände und Geschlecht der Menschen, etc. [Engravings after Holbein by Eberhard Kieser, with Caspar Scheidt's verses in German.] (Dance of Death by all classes and gender of people, etc.), by Kieser, Eberhard (1617). Die Gräfin, Section 7.
https://books.google.co.uk/books?id=PUlVEecEcmQC&pg=PP7&source=gbs_selected_pages&cad=2#v=onepage&q&f=false (https://books.google.co.uk/books?id=PUlVEecEcmQC&pg=PP7&source=gbs_selected_pages&cad=2#v=onepage&q&f=false)

Archived in:
https://web.archive.org/web/20200904162543if_/https://books.google.co.uk/books?id=PUlVEecEcmQC&pg=PP7&source=gbs_selected_pages&cad=2#v=onepage&q&f=false
(https://web.archive.org/web/20200904162543if_/https://books.google.co.uk/books?id=PUlVEecEcmQC&pg=PP7&source=gbs_selected_pages&cad=2#v=onepage&q&f=false)

Also found on the "The Dance of Death" webpage:

Image 1: 1832
Image 2: 1833
Image 3: 1555
Image 4: 1831
Image 5: 1617

Relation

These images are opposite examples of items that reflect two genders and only one death, such as Rosary, by Unknown (1530, c.) (http://deathandgender.celpyc.org/items/show/23) and Memento Mori Bead, by Unknown (1825, c.) (http://deathandgender.celpyc.org/items/show/22) .

Format

Woodcut.

Item Relations

This item has no relations.

Citation

Schlotthauer, Joseph (1789-1869) (Image 1) Douce, Francis (1757-1834), Bonner, George Wilmot (1796-1836) and Byfield, John (1788-1841) (Image 2) Birckmann, Arnold (c. 1500-1542) (Image 3) Bechstein, Ludwig (1801-1860) (Image 4) Kieser, Eberhard (1583-1631) (Image 5), "Dance of Death, The Duchess," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/76.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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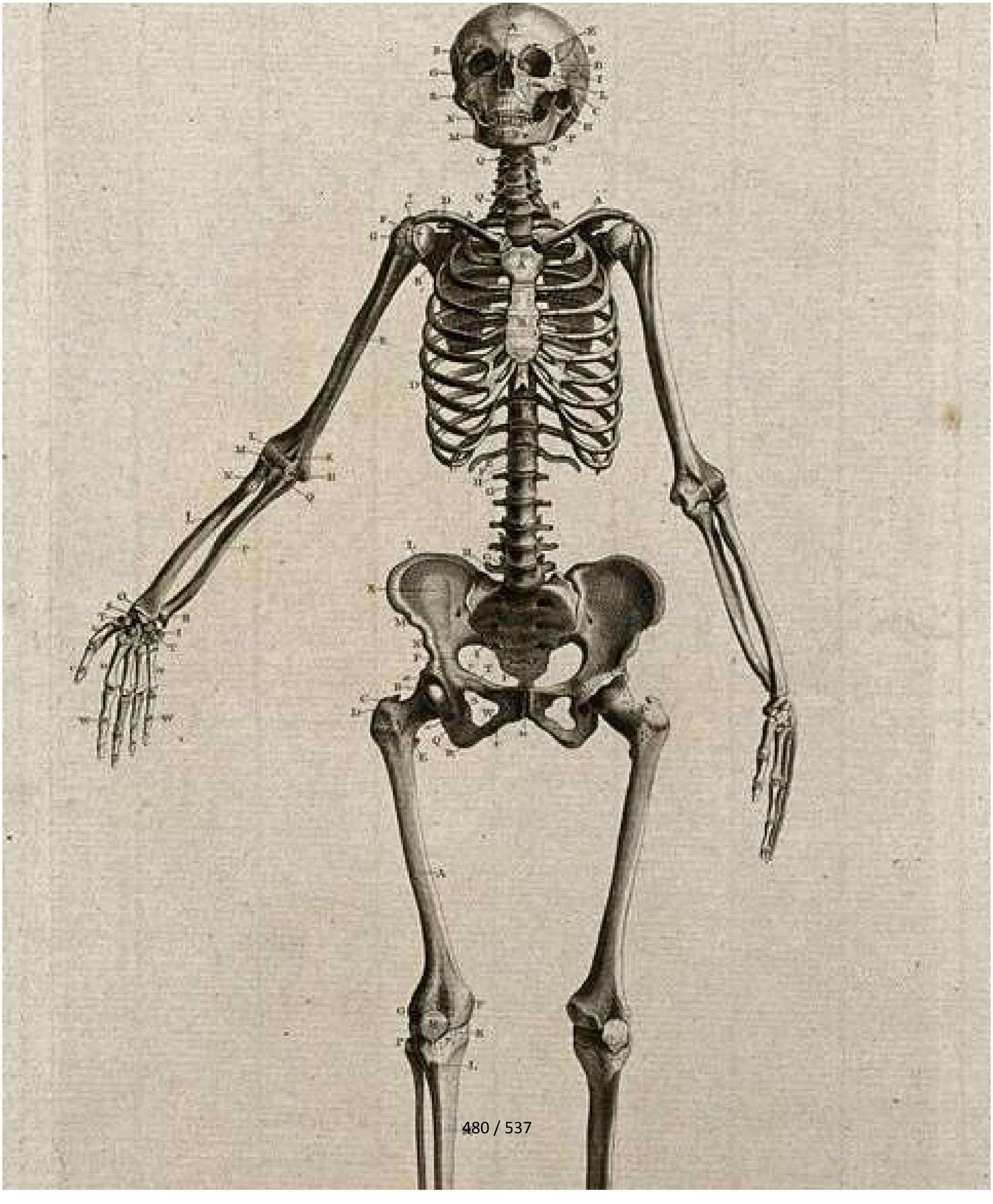
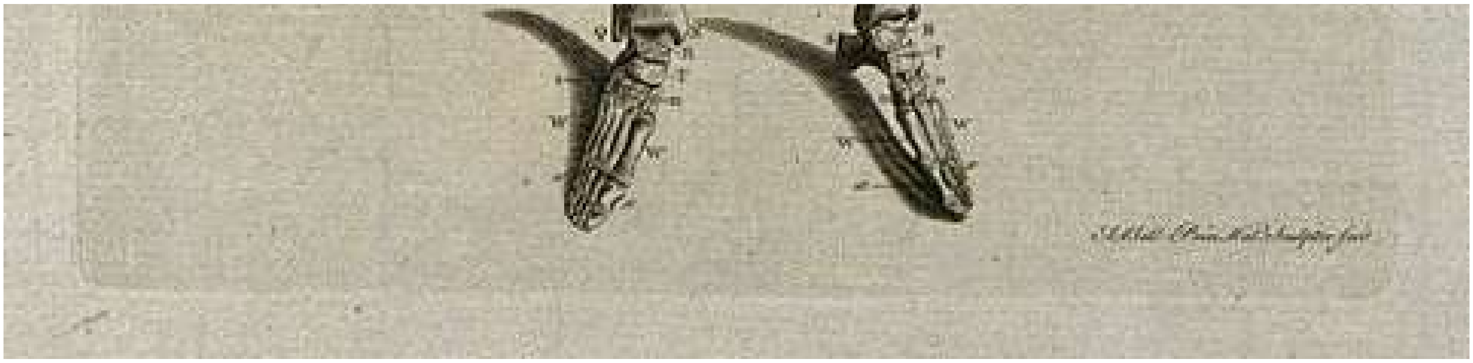




[(/omeka/files/show/121)](/omeka/files/show/121)

Title

First skeleton identified as that of a woman, by Bell (1798)

Description

This image is an engraving of the first illustration of a female skeleton, after J. J. Sue (1710-1792).

Creator

Bell, A (Unknown)

Source

Skeleton of a woman: anterior view. Line engraving by A. Bell after J.-J. Sue, 1798. Credit: Wellcome Library, London, UK
https://wellcomecollection.org/works/bhrbkxx4 (https://wellcomecollection.org/works/bhrbkxx4)

Archived in:
https://web.archive.org/web/20200904220501/https://wellcomecollection.org/works/bhrbkxx4 (https://web.archive.org/web/20200904220501/https://wellcomecollection.org/works/bhrbkxx4)

Wellcome Library number: 689073i

Date

1798

Format

Engraving, plate mark.
Dimensions: 36.5 × 20.9 cm

Item Relations

This item has no relations.

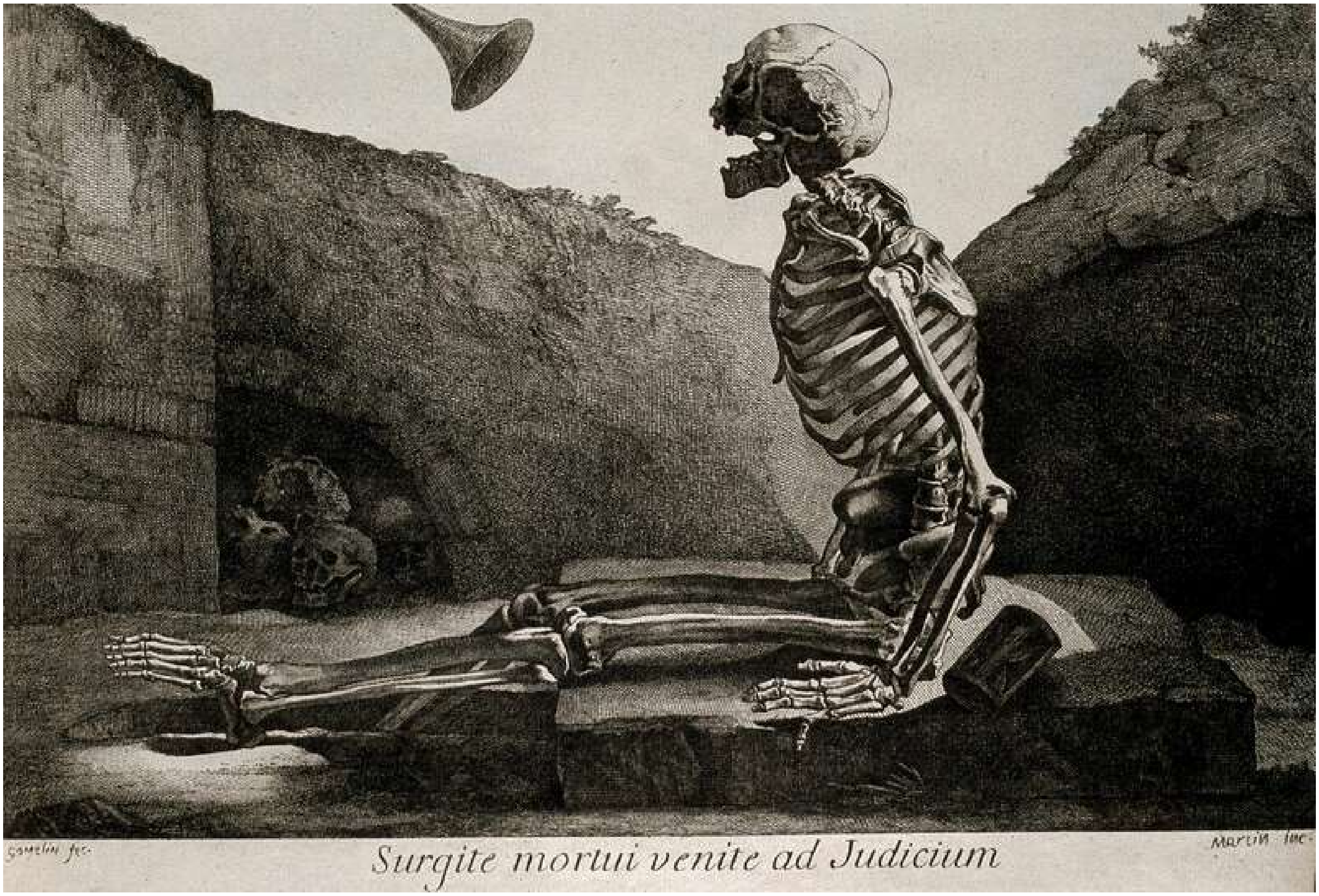
Citation

Bell, A (Unknown), “First skeleton identified as that of a woman, by Bell (1798),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/77.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Resurrection at doomsday, by Gamelin (1779)


Gamelin fec.
Surgite mortui venite ad Judicium
Martin inc.

[(/omeka/files/show/122)](/omeka/files/show/122)

Title

Resurrection at doomsday, by Gamelin (1779)

Description

This engraving portrays a skeleton at doomsday that is seating on a grave. Regarding its gender, the skeleton displays neutral gender characteristics, as neither masculine nor feminine attributes are present in the image.

Creator

Gamelin, Jacques (1739-1803)

Source

A skeleton, seated on his grave, awakes to the last trump on judgement day. Etching by Martin after J. Gamelin, 1778/1779. Credit: Wellcome Library, London, UK
https://wellcomecollection.org/works/qvhsn824 (https://wellcomecollection.org/works/qvhsn824)

Format

Etching, plate mark.
Dimensions: 23.4 × 34.1 cm

Item Relations

This item has no relations.

Citation

Gamelin, Jacques (1739-1803), “Resurrection at doomsday, by Gamelin (1779),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/78.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

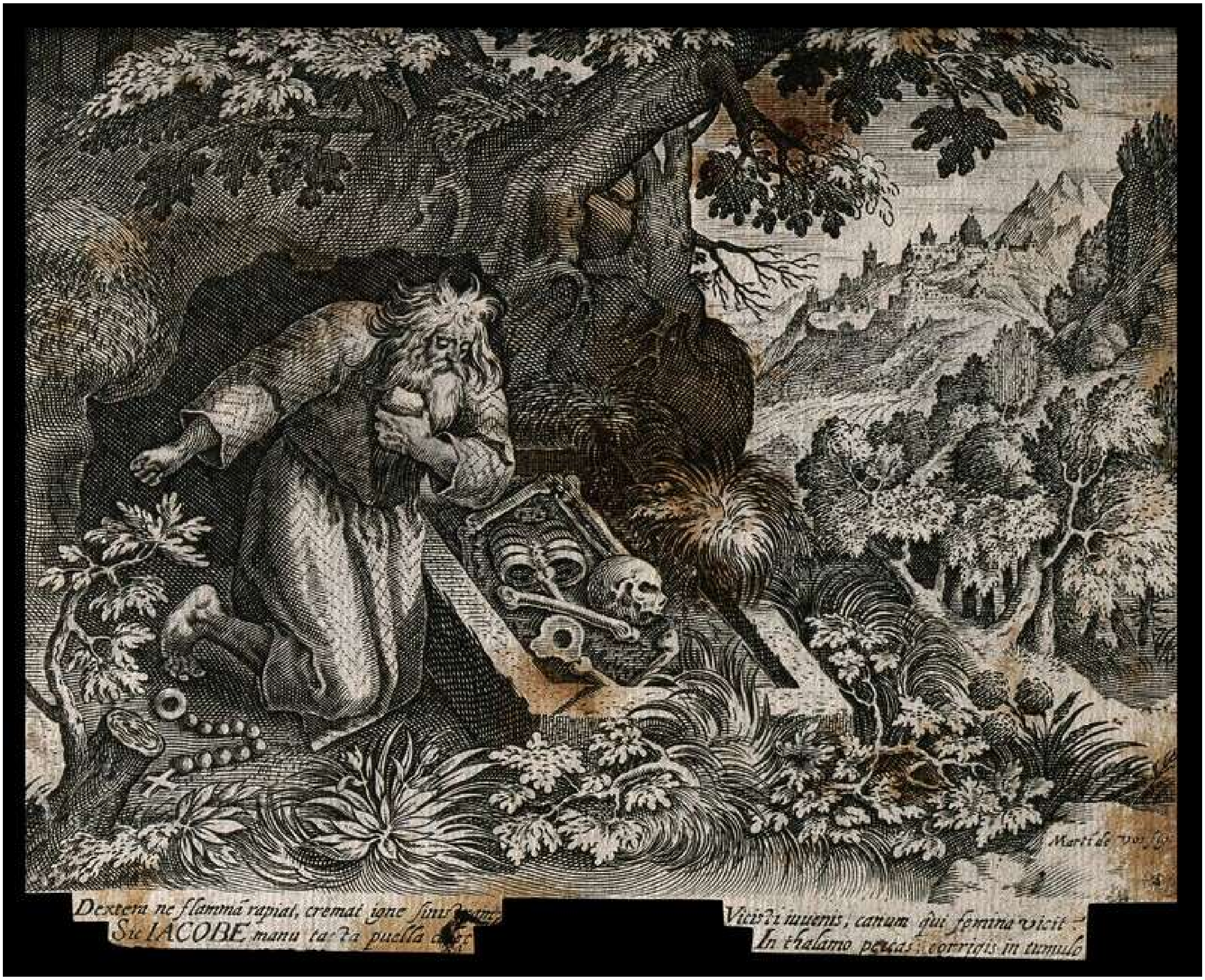
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

in Early Modernity

[(http://localhost/omeka)](http://localhost/omeka)

Go to...

Saint James the hermit and female skeleton, by de Vos (1600, c.)


Marti de Vos fig.
Dextera ne flammá rapiat, cremat igne sinistram
Sic IACOBE manu tacta puella calet
Vicisti iuuenis, canum qui femina vicit
In thalamo peccas; corrigis in tumulo

[(/omeka/files/show/123)](/omeka/files/show/123)

Title

Saint James the hermit and female skeleton, by de Vos (1600, c.)

Description

This engraving represents the scene when Saint James the hermit looks at a female skeleton. This is one of the few cases where the skeleton's gender is identified as feminine, and this can be seen in the lettering: "Dextera ne flamma(m?) rapiat, cremat igne sinistram, Sic Iacobe manu tacta puella calet. Vicisti iuuenis, canum qui foemina vicit. In thalamo peccas; corrigis in tumulo."

Archived in:
https://web.archive.org/web/20200904225014if_/https://wellcomecollection.org/works/qddggtew (https://web.archive.org/web/20200904225014if_/https://wellcomecollection.org/works/qddggtew)

Wellcome Library number: 34634i

Date

1600, c.

Format

Engraving.
Dimensions: 15 × 19.7 cm

Item Relations

This item has no relations.

Collection

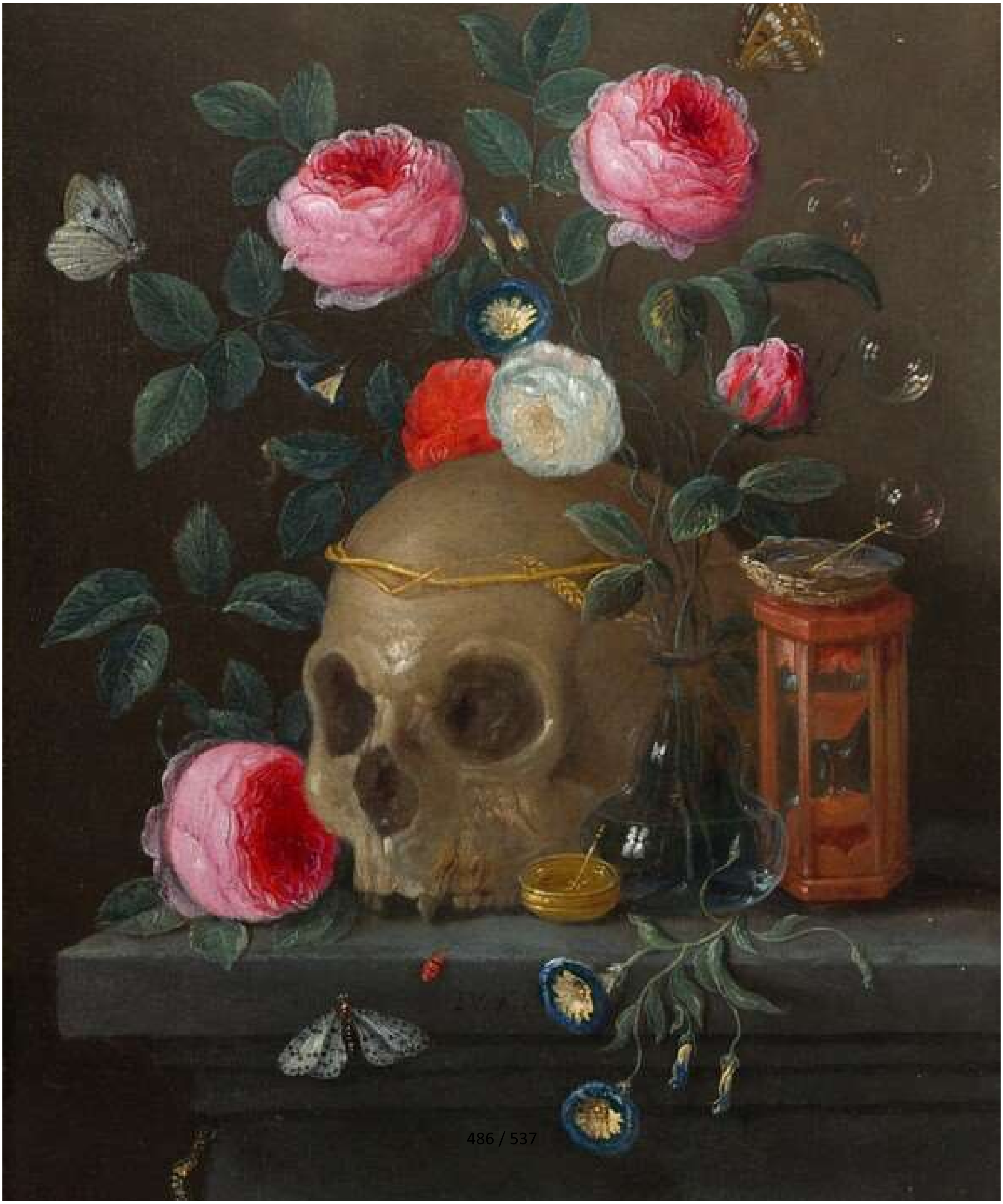
Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

Citation

Vos, Maarten de (1532-1603), “Saint James the hermit and female skeleton, by de Vos (1600, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/79.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



Vanitas Still Life, by van Kessel the Elder (1665, c.)

Description

This painting portrays a skull surrounded by flowers, bubbles, and some insects. Some accent gold pieces, like a golden tiara, are also present in the painting.

Creator

Kessel the Elder, Jan van (1626 - 1679)

Source

National Gallery of Art, Washington, D.C., The USA.
https://www.nga.gov/global-site-search-page.html?searchterm=1995.74.2 (https://www.nga.gov/global-site-search-page.html?searchterm=1995.74.2)

Inventory number: 1995.74.2

Also found in Google Arts and Culture:
https://artsandculture.google.com/asset/vanitas-still-life-jan-van-kessel/0wEc0AN0jicKMg?hl=en (https://artsandculture.google.com/asset/vanitas-still-life-jan-van-kessel/0wEc0AN0jicKMg?hl=en)

Archived in:
https://web.archive.org/web/20200710174218/https://artsandculture.google.com/asset/vanitas-still-life-jan-van-kessel/0wEc0AN0jicKMg?hl=en (https://web.archive.org/web/20200710174218/https://artsandculture.google.com/asset/vanitas-still-life-jan-van-kessel/0wEc0AN0jicKMg?hl=en)

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Vanitas_Still_Life_by_Jan_van_Kessel_the_Elder,_1665-70.jpg (https://commons.wikimedia.org/wiki/File:Vanitas_Still_Life_by_Jan_van_Kessel_the_Elder,_1665-70.jpg)

Archived in:
https://web.archive.org/web/20200710174344/https://commons.wikimedia.org/wiki/File:Vanitas_Still_Life_by_Jan_van_Kessel_the_Elder,_1665-70.jpg (https://web.archive.org/web/20200710174344/https://commons.wikimedia.org/wiki/File:Vanitas_Still_Life_by_Jan_van_Kessel_the_Elder,_1665-70.jpg)

Date

1665, c.

Format

Oil on copper.
Dimensions: 20.3 × 15.2 cm

Item Relations

This item has no relations.

Citation

Kessel the Elder, Jan van (1626 - 1679), “Vanitas Still Life, by van Kessel the Elder (1665, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/8.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

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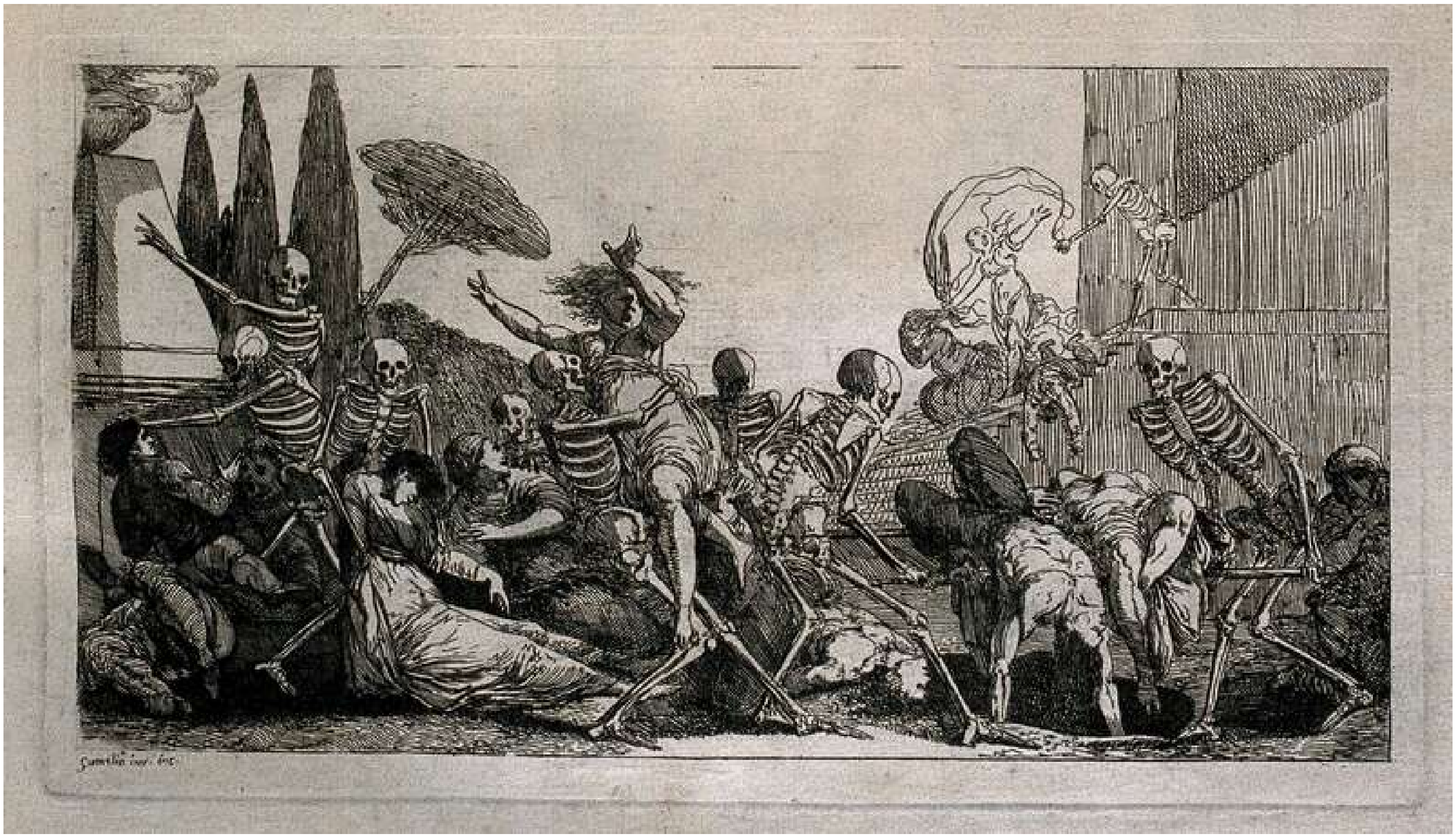
in Early Modernity

[(http://localhost/omeka)](http://localhost/omeka)

Go to...

Skeletons as death taking the living away, by Gamelin (1779)



(/omeka/files/show/124)

Title

Skeletons as death taking the living away, by Gamelin (1779)

Description

This image represents a scene where skeletons are taking living men and women. Some of the individuals are still alive and struggling to free themselves from the skeletons, some are already dead. Although skeletons are not represented with specific gender attributes (hair, dresses, etc.), the skeleton that appears in the center of the image carrying a woman on its arms displays a masculine attitude of a kidnapper of a woman.

Creator

Gamelin, Jacques (1739-1803)

Source

Skeletons carrying people off to the grave. Etching by J. Gamelin after himself, 1778/1779.. Credit: Wellcome Library, London, UK
https://wellcomecollection.org/works/njc23mtr (https://wellcomecollection.org/works/njc23mtr)

Archived in:
https://web.archive.org/web/20200905150348/https://wellcomecollection.org/works/njc23mtr (https://web.archive.org/web/20200905150348/https://wellcomecollection.org/works/njc23mtr)

Wellcome Library number: 569739i

Date

This item has no relations.

Citation

Gamelin, Jacques (1739-1803), “Skeletons as death taking the living away, by Gamelin (1779),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/80.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

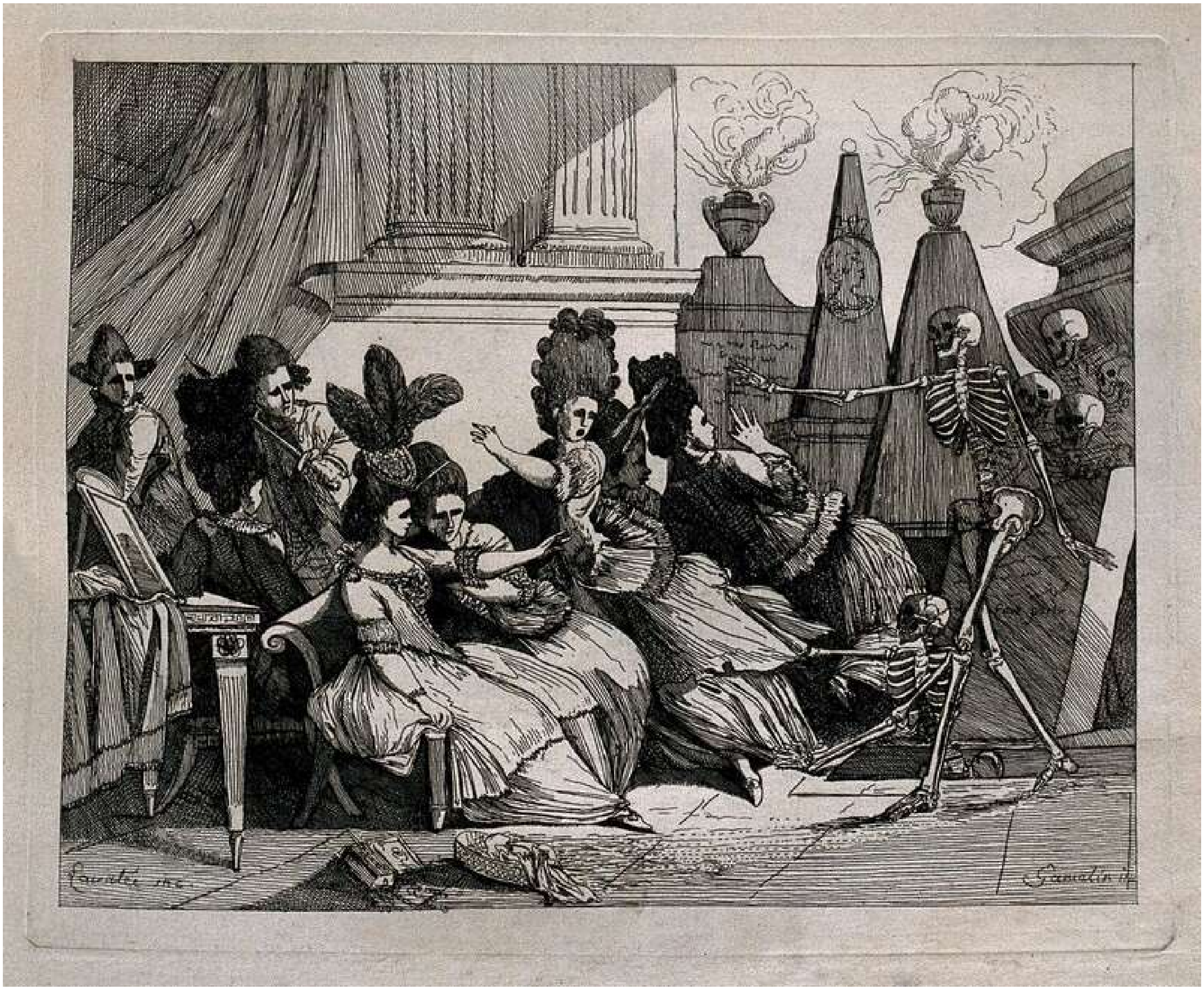
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

in Early Modernity

[(http://localhost/omeka)](http://localhost/omeka)

Go to...

Skeletons approach a group of terrified, fashionably-dressed ladies and summon them to the cemetery, by Gamelin (1779)



[(/omeka/files/show/125)](/omeka/files/show/125)

Title

Skeletons approach a group of terrified, fashionably-dressed ladies and summon them to the cemetery, by Gamelin (1779)

Description

This image portrays a group of women running away from skeletons that are going after them. The skeleton standing and pointing at the women seems to be feminine because of the size of its hip https://wellcomecollection.org/works/vmhu8qpa (https://wellcomecollection.org/works/vmhu8qpa)

Archived in:
https://web.archive.org/web/20200905151013if_/https://wellcomecollection.org/works/vmhu8qpa (https://web.archive.org/web/20200905151013if_/https://wellcomecollection.org/works/vmhu8qpa)

Wellcome Library number: 569751i

Date

1779

Format

Etching, plate mark.
Dimensions: 18.6 × 23.6 cm

Item Relations

This item has no relations.

Citation

Gamelin, Jacques (1739-1803), "Skeletons approach a group of terrified, fashionably-dressed ladies and summon them to the cemetery, by Gamelin (1779)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/81.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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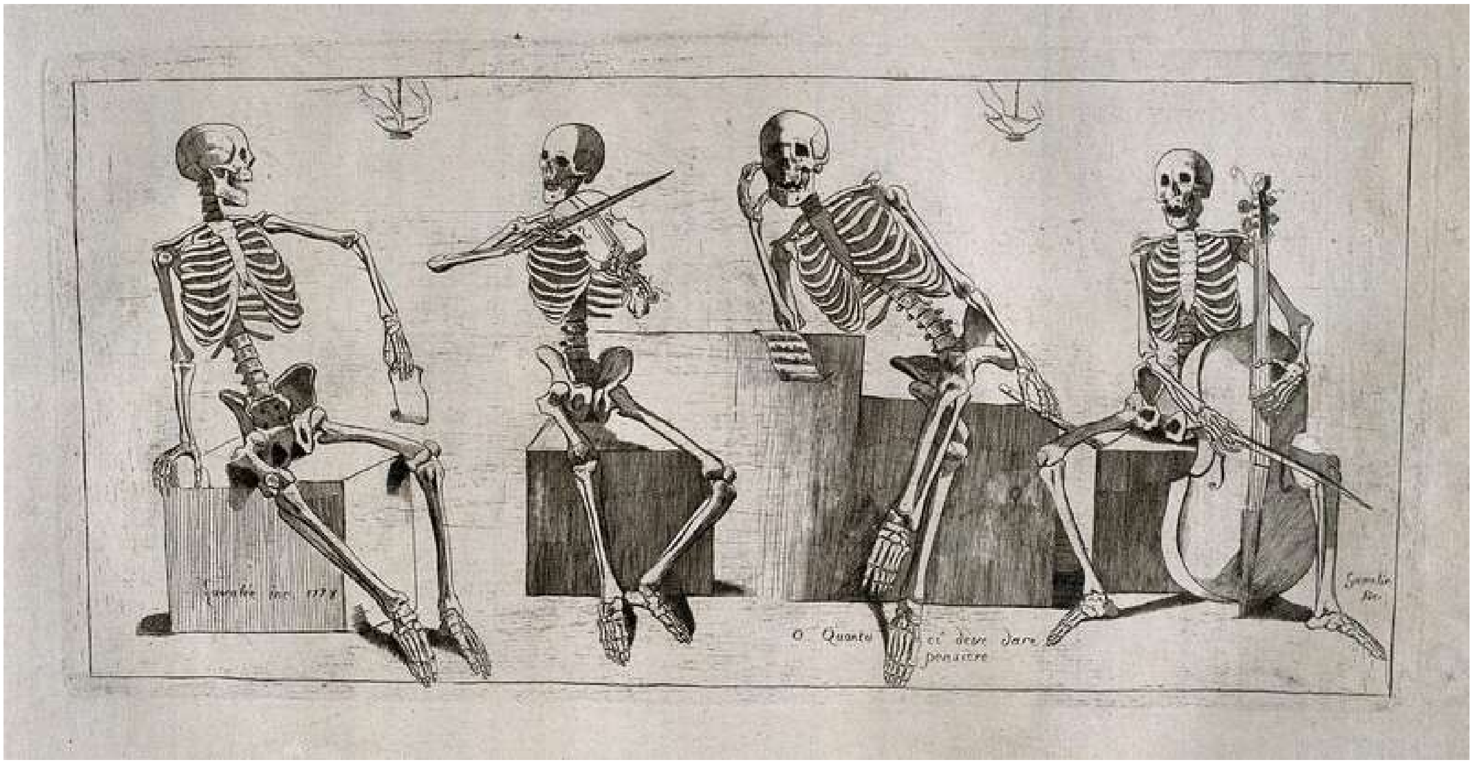
Four skeletons with musical instruments, seated in various positions, by Gamelin (1779)


Lavalée inc. 1778
O Quanto ci deve dare pensiero
Gamelin fec.

[(/omeka/files/show/126)](/omeka/files/show/126)

Title

Four skeletons with musical instruments, seated in various positions, by Gamelin (1779)

Description

This etching represents four skeletons. From left to right, the first skeleton sings, the second plays the violin, the fourth is sitting with its legs crossed and resting its skull on its hand and the fourth one plays the cello. All skeletons are portrayed with their legs open except for the third one, which sits in a position that is traditionally thought of as more feminine.

Creator

Gamelin, Jacques (1739-1803)

Source

Four skeletons with musical instruments, seated in various positions: one is singing, another holds a flute, while two others are shown playing the violin and cello. Etching by Lavalée after J. Gamelin, 1778. Credit: Wellcome Library, London, UK
https://wellcomecollection.org/works/f33w7jru (https://wellcomecollection.org/works/f33w7jru)

Archived in:
https://web.archive.org/web/20200905152919/https://wellcomecollection.org/works/f33w7jru (https://web.archive.org/web/20200905152919/https://wellcomecollection.org/works/f33w7jru)

Wellcome Library number: 569742i

Date

1779

Format

Gamelin, Jacques (1739-1803), “Four skeletons with musical instruments, seated in various positions, by Gamelin (1779),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/82.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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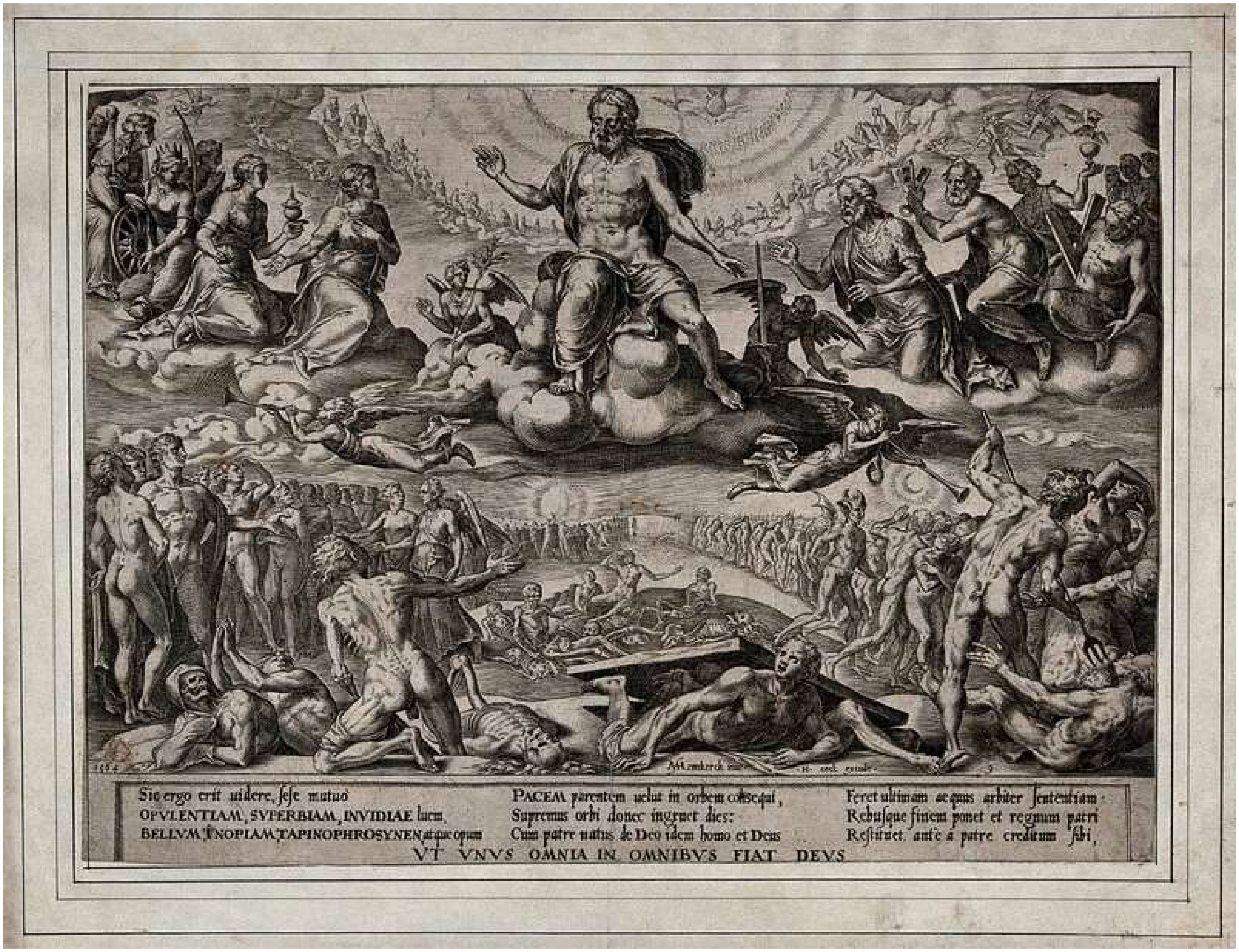
The graves open on the day of judgement; Christ, apostles and female saints look on, by Heemskerck (1564)


1564
Heemskerck inv.
H. cock. excude
Sic ergo erit uidere, ſeſe mutuo
OPVLENTIAM, SVPERBIAM, INVIDIAE luem,
BELLVM, INOPIAM, TAPINOPHROSYNEN, atque opum
PACEM parentem uelut in orbem conſequi,
Supremus orbi donec ingruet dies:
Cum patre natus de Deo idem homo et Deus
Feret ultimam aequus arbiter ſententiam
Rebusque finem ponet et regnum patri
Reſtituet, ante a patre creditum ſibi,
VT VNVS OMNIA IN OMNIBVS FIAT DEVS

(/omeka/files/show/127)

Title

The graves open on the day of judgement; Christ, apostles and female saints look on, by Heemskerck (1564)

Description

"Bible. N.T. Revelation; Matthew 24. The ranks are divided into left and right, saved and damned. On the right hand side, devils prod the unruly mass into rank and file. In the middle, hybrids of skeleton and human emerge from the ground. Around Christ, the large figure in the foremost circle of heaven, the apostles (bearing their symbolic attributes) are ranged on the right, while on the right are some female figures of Christianity: Catherine of Alexandria with her wheel, Mary Magdalene with her jar of ointment, the Virgin. On this side of Christ a cherub holds a reed; on the side of the apostles, one holds a sword" (Description from Wellcome Library, London, UK, https://wellcomecollection.org/works/tcdmz3ne (https://wellcomecollection.org/works/tcdmz3ne) , Archived in: https://web.archive.org/web/20200905154133if_/https://wellcomecollection.org/works/tcdmz3ne (https://web.archive.org/web/20200905154133if_/https://wellcomecollection.org/works/tcdmz3ne))

Source

The graves open on the day of judgement; Christ, apostles and female saints look on. Engraving after M. Heemskerck, 1564. Credit: Wellcome Library, London, UK
https://wellcomecollection.org/works/tcdmz3ne (https://wellcomecollection.org/works/tcdmz3ne)

Archived in:
https://web.archive.org/web/20200905154122if_/https://wellcomecollection.org/works/tcdmz3ne (https://web.archive.org/web/20200905154122if_/https://wellcomecollection.org/works/tcdmz3ne)

Wellcome Library number: 25148i

Date

1564

Format

Engraving.
Dimensions: Unknown

Item Relations

This item has no relations.

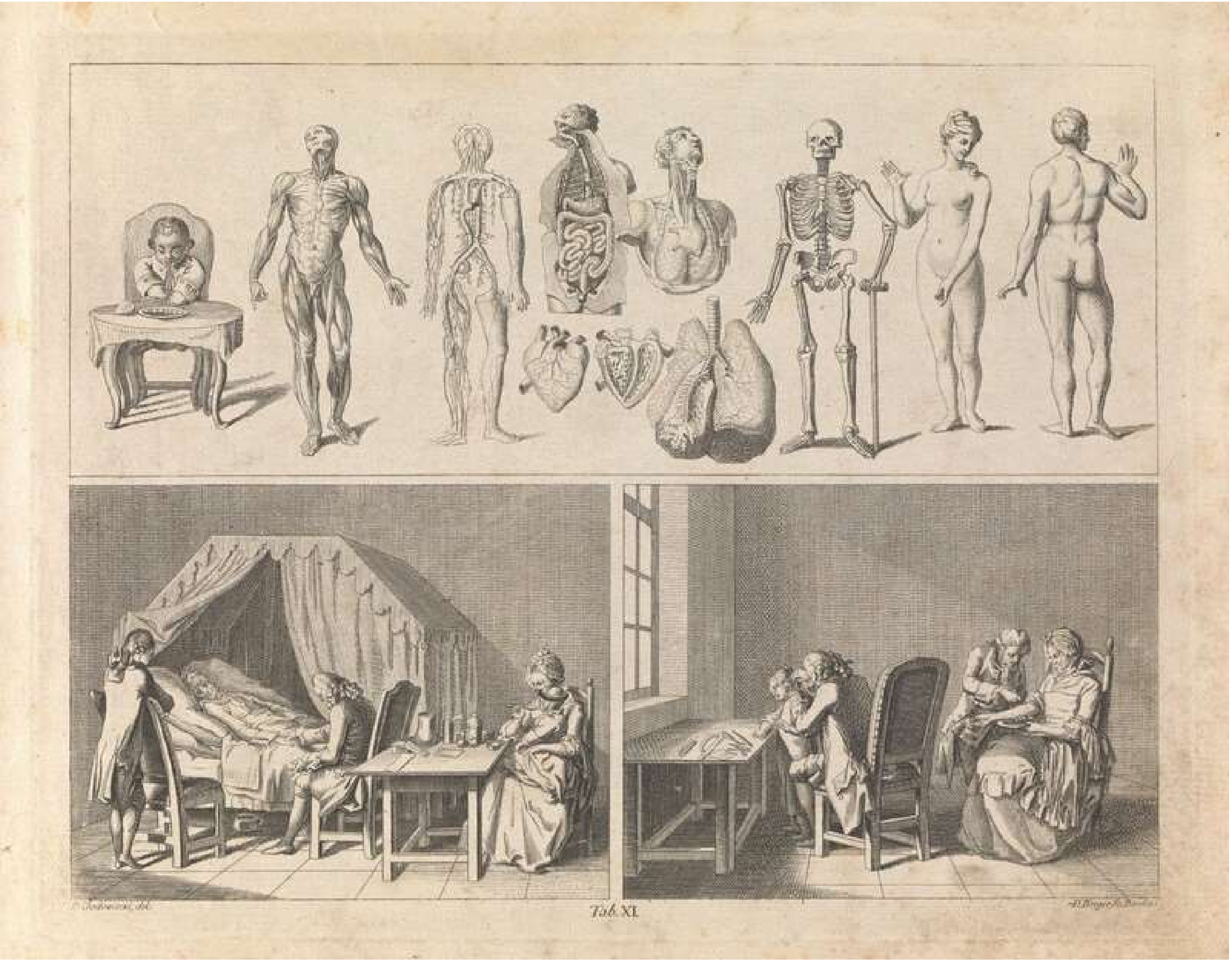
Citation

Heemskerk, Martin van (1498-1574), “The graves open on the day of judgement; Christ, apostles and female saints look on, by Heemskerck (1564),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/83.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Same skeleton for two genders, by Chodowiecki (1774)



[(/omeka/files/show/128)](/omeka/files/show/128)

Title

Same skeleton for two genders, by Chodowiecki (1774)

Description

This engraving represents several images of medical treatments and anatomy. On the top half, we can see a human skeleton and on the right and left, figures of a man and a woman. This could indicate that the same skeleton is represented for both genders.

Creator

Wellcome Library number: 652816i

Date

1774

Format

Etching, plate mark.
Dimensions: 18.5 × 23.6 cm

Item Relations

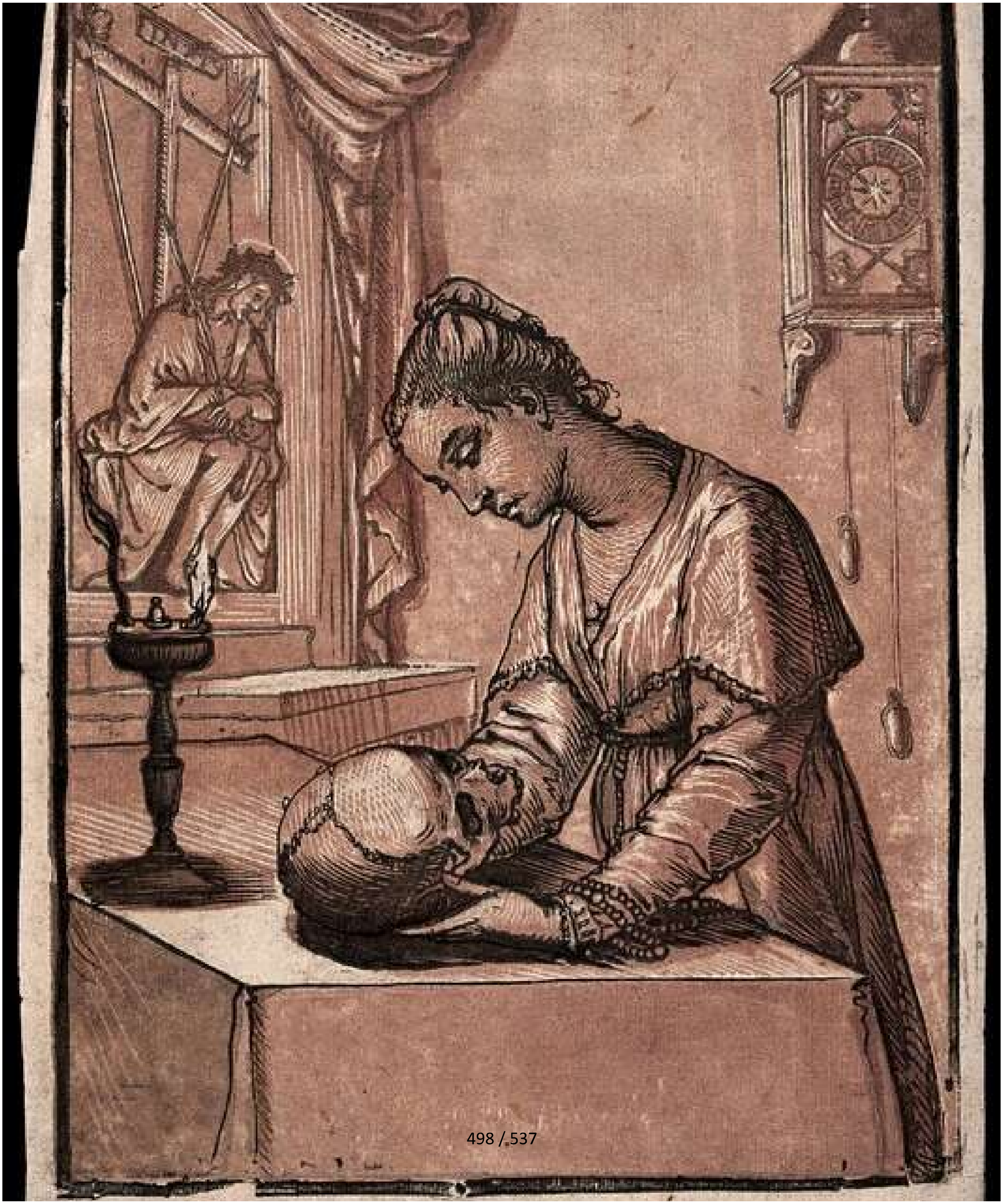
This item has no relations.

Citation

Chodowiecki, Daniel (1726-1801), “Same skeleton for two genders, by Chodowiecki (1774),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/84.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



[(/omeka/files/show/129)](/omeka/files/show/129)

Title

A young woman contemplating a skull, by Casolano (1592)

Description

The image represents a young woman holding a skull and looking at it. The skull is represented without specific gender traits (i.e. hair), thus, it is very difficult to identify its gender.

Creator

Casolano, Alessandro (1552-1606)

Source

A young woman contemplating a skull. Woodcut by A. Andreani after A. Casolano, 1592. Credit: Wellcome Library, London, UK
https://wellcomecollection.org/works/w8rhrsdn (https://wellcomecollection.org/works/w8rhrsdn)

Archived in:
https://web.archive.org/web/20200905160405if_/https://wellcomecollection.org/works/w8rhrsdn (https://web.archive.org/web/20200905160405if_/https://wellcomecollection.org/works/w8rhrsdn)

Wellcome Library number: 33830i

Date

1592

Format

Woodcut, printed in colors.
Dimensions: 29 × 21.5 cm

Item Relations

This item has no relations.

Collection

Penitents, Eremites and Saints with Skulls (/omeka/collections/show/2)

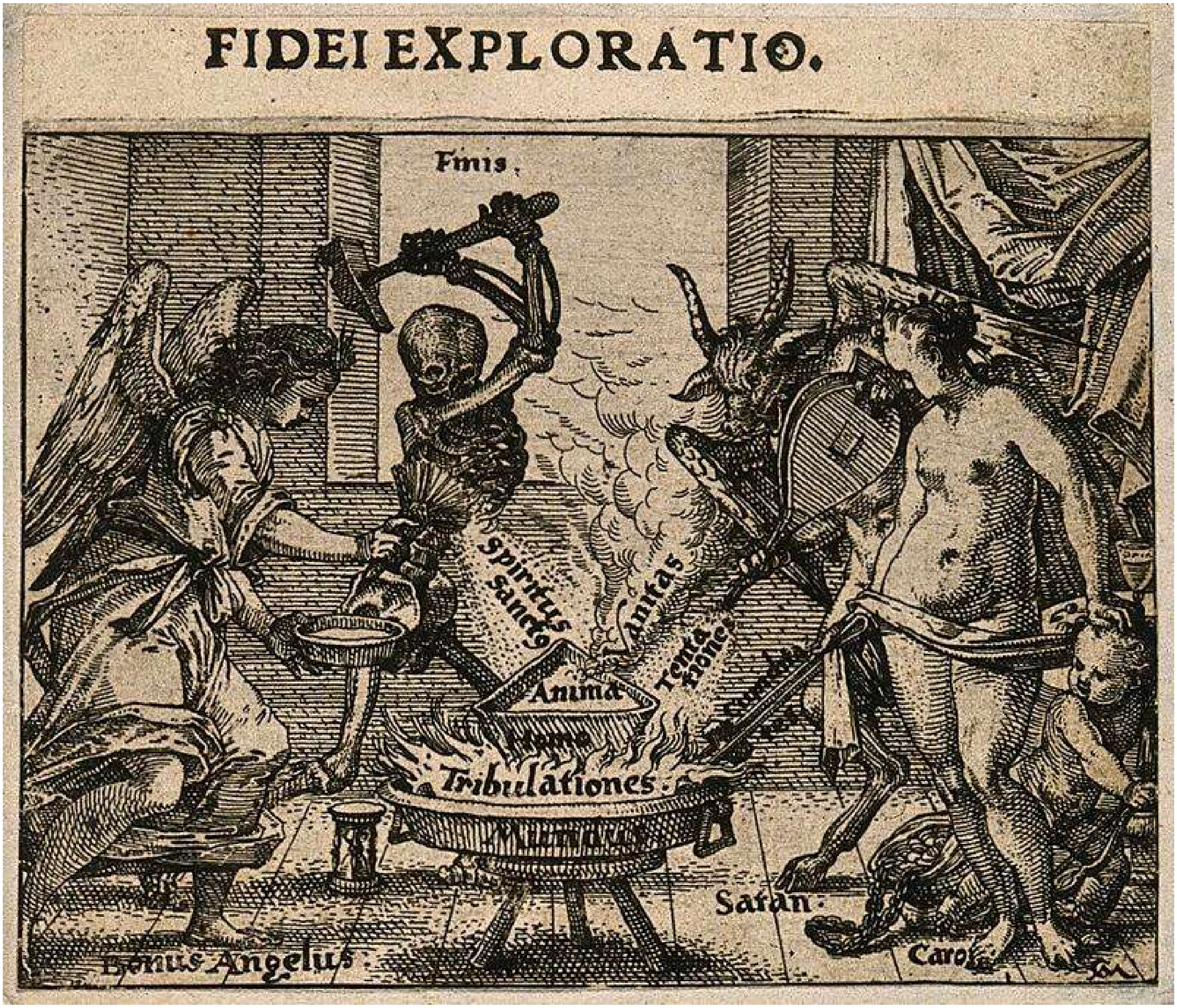
Citation

Casolano, Alessandro (1552-1606), “A young woman contemplating a skull, by Casolano (1592),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/85.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

The soul being refined like metal in a crucible by an angel, Satan, Venus and Death, by Murer (1622)



FIDEI EXPLORATIO.
Finis.
Spiritus Sanctus
Vanitas
Tentatione
Anima
Homo
Tribulationes
Satan.
Bonus Angelus.
Caro.

[(/omeka/files/show/130)](/omeka/files/show/130)

Title

The soul being refined like metal in a crucible by an angel, Satan, Venus and Death, by Murer (1622)

Description

Creator

Murer, Christoph (1558-1614)

Source

The soul being refined like metal in a crucible by an angel, Satan, Venus and Death; representing a test of faith. Etching by C. Murer, ca. 1600-1614. Credit: Wellcome Library, London, UK https://wellcomecollection.org/works/mhmwdkk7 (https://wellcomecollection.org/works/mhmwdkk7)

Archived in:
https://web.archive.org/web/20200905161247if_/https://wellcomecollection.org/works/mhmwdkk7 (https://web.archive.org/web/20200905161247if_/https://wellcomecollection.org/works/mhmwdkk7)

Wellcome Library number: 26678i

Date

1622

Format

Etching.
Dimensions: Unknown

Item Relations

This item has no relations.

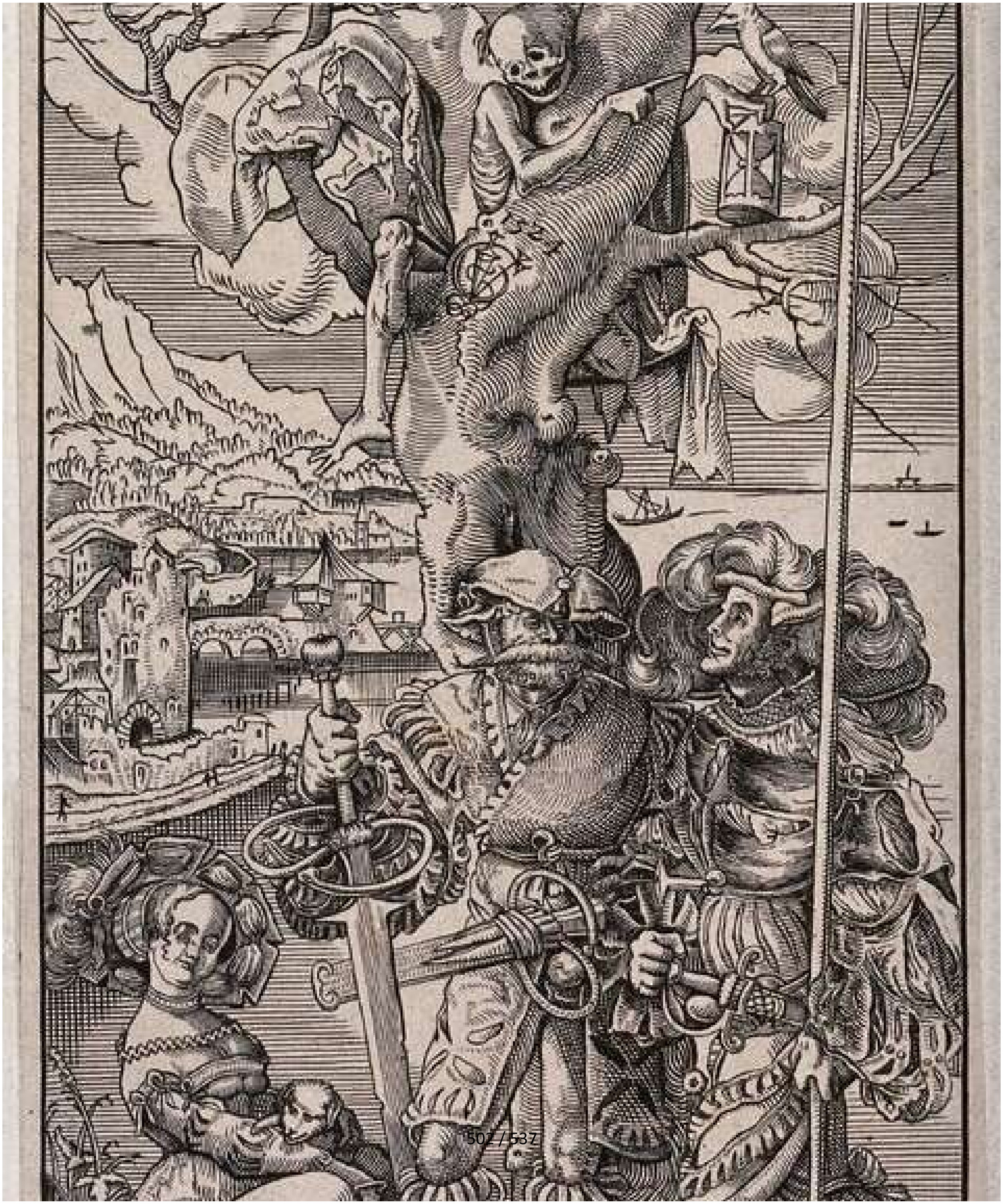
Citation

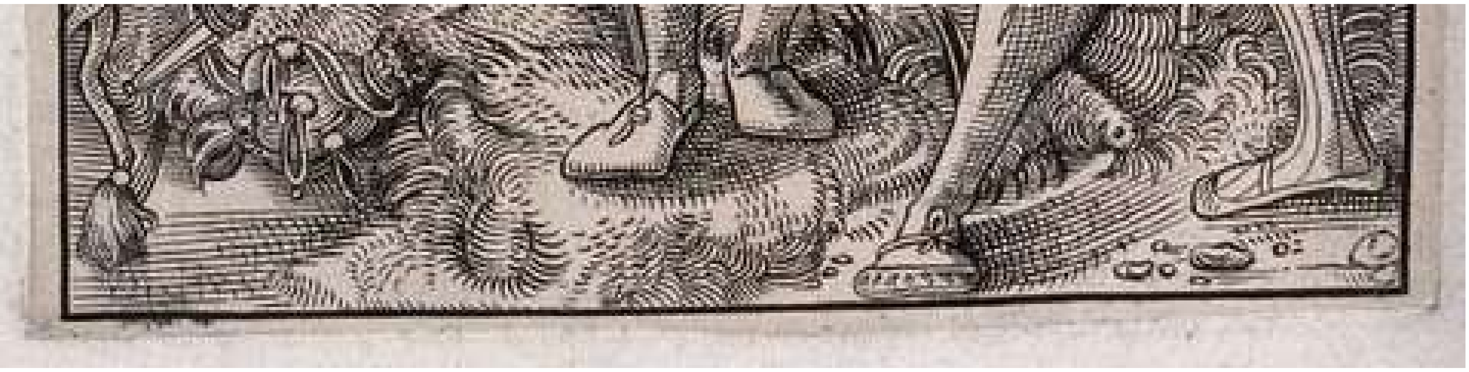
Murer, Christoph (1558-1614), "The soul being refined like metal in a crucible by an angel, Satan, Venus and Death, by Murer (1622)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/86.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

Proudly powered by Omeka (http://omeka.org) .





(/omeka/files/show/131)

Title

Two mercenary soldiers approach a seated prostitute while Death sits in a tree, pointing to an hourglass, by Graf (1524)

Description

""The subject is a typical theme which recurs constantly in Graf's work, particularly his drawings, and serves as a reminder of his life as a professional soldier as well as the current feelings of misogyny which pervade so much of the art of this period. With clues provided by the different clothes and weapons, the two mercenaries have been interpreted as a contrast between, on the right, the Swiss 'Eidgenosse', who strides forward purposefully, his lance held erect and his right hand poised to draw his sword; and on the left, the German 'Landsknecht' who has an ostentatious beard and who stands listlessly under a tree resting his left hand on his hip. The woman with a smirking expression represents a personification of vice who tempts the soldiers away from their duty, particularly the 'Landsknecht' to whom she is nearest; and the transitoriness of life is emphasised by the figure of Death who, unnoticed by the figures, is seated above them in the tree indicating his hour-glass with his finger."--Bartrum , loc. cit" (Description from Wellcome Library, London, UK, https://wellcomecollection.org/works/nuac38hn (https://wellcomecollection.org/works/nuac38hn) , Archived in: https://web.archive.org/web/20200905162327if_/https://wellcomecollection.org/works/nuac38hn (https://web.archive.org/web/20200905162327if_/https://wellcomecollection.org/works/nuac38hn))

As described, the image represents two male soldiers and a female prostitute. Death, portrayed by the skeleton, watches over them on the tree, indicating one death for all three and the two genders they represent.

Creator

Graf, Urs (c. 1485- c. 1527)

Source

Two mercenary soldiers approach a seated prostitute while Death sits in a tree, pointing to an hourglass. Etching after Urs Graf, 1524. Credit: Wellcome Library, London, UK https://wellcomecollection.org/works/nuac38hn (https://wellcomecollection.org/works/nuac38hn)

Archived in:
https://web.archive.org/web/20200905162327if_/https://wellcomecollection.org/works/nuac38hn (https://web.archive.org/web/20200905162327if_/https://wellcomecollection.org/works/nuac38hn)

Wellcome Library number: 33730i

Date

1524

Relation

This item is related to Young Couple Reminded of Transience or The Promenade, by Dürer (1498, c.) (http://deathandgender.celpyc.org/items/show/61) , for this image also represents two genders and only one death portrayed by the skeleton behind the tree looking at the couple.

Format

Etching.
Dimensions: 20 × 11.6 cm

Item Relations

This item has no relations.

Tags

Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Graf, Urs (c. 1485- c. 1527), “Two mercenary soldiers approach a seated prostitute while Death sits in a tree, pointing to an hourglass, by Graf (1524),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/87.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

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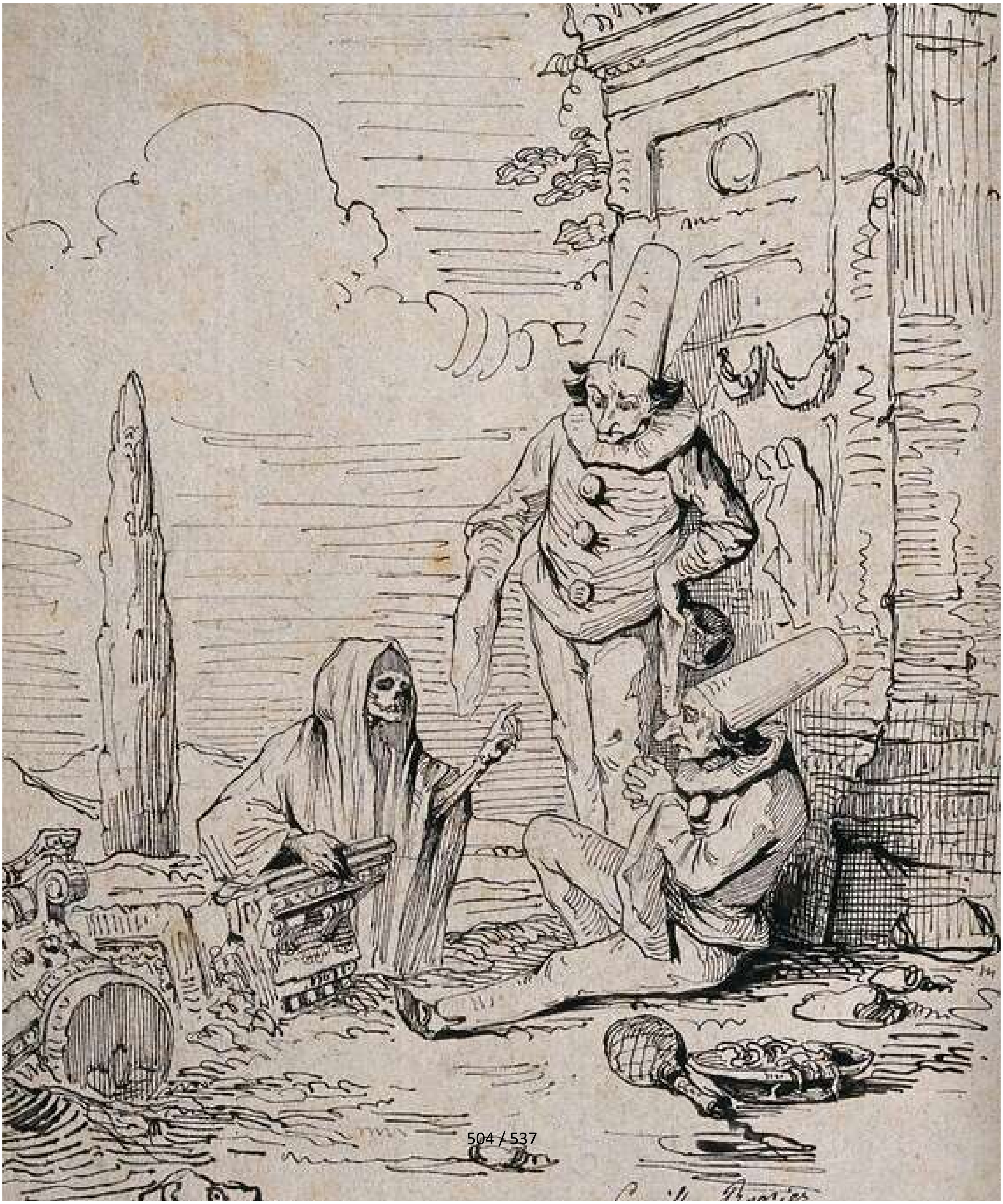

Title

Death as a procuress, by Rogier (1850, c.)

Description

This image represents two Pulcinellas being approached by a skeleton dressed as an old woman. The dress and posture of the skeleton are reminiscent of the Celestinesque or procuress tradition being represented as old women.

Creator

Rogier, Camille Adolphe (1810-1896)

Source

Death approaches two Pulcinellas. Pen and ink drawing by Camille Rogier. Credit: Wellcome Library, London, UK
https://wellcomecollection.org/works/vb5x8bve (https://wellcomecollection.org/works/vb5x8bve)

Archived in:
https://web.archive.org/web/20200905171316if_/https://wellcomecollection.org/works/vb5x8bve (https://web.archive.org/web/20200905171316if_/https://wellcomecollection.org/works/vb5x8bve)

Wellcome Library number: 36760i

Date

1850, c.

Format

Pen and ink drawing.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

Skeleton feminized by shroud (/omeka/items/browse?tags=Skeleton+feminized+by+shroud)

Citation

Rogier, Camille Adolphe (1810-1896), “Death as a procuress, by Rogier (1850, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/88.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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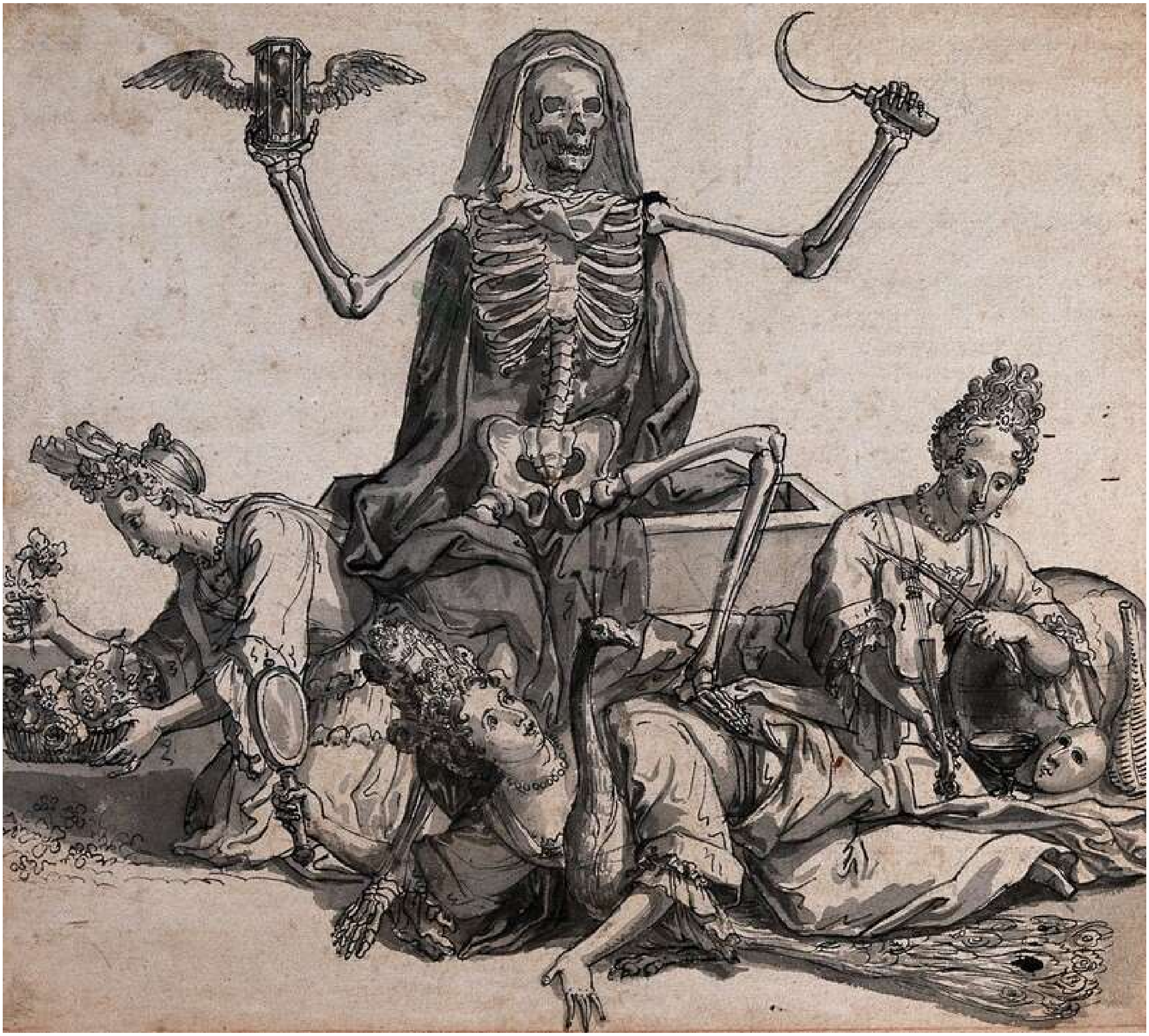
Death tramples over female flesh, by Unknown (1700, c.)



(/omeka/files/show/133)

Title

Death tramples over female flesh, by Unknown (1700, c.)

Source

Death tramples on three female allegorical figures representing sensual pleasures. Pen and ink drawing, ca. 1700. Credit: Wellcome Library, London, UK
https://wellcomecollection.org/works/a9kcwura (https://wellcomecollection.org/works/a9kcwura)

Archived in:
https://web.archive.org/web/20200905173151if_/https://wellcomecollection.org/works/a9kcwura (https://web.archive.org/web/20200905173151if_/https://wellcomecollection.org/works/a9kcwura)

Wellcome Library number: 35669i

Date

1700, c.

Relation

The skeleton is portrayed similarly to A skeleton holding an inscribed plaque. Mezzotint., by Christian Leopold (1750, c.) (http://deathandgender.celpyc.org/items/show/18) . The resemblance resides in the veil that covers both skeletons' skull.

Format

Pen and ink, with watercolor drawing.
Dimensions: 21.7 × 24 cm

Item Relations

This item has no relations.

Tags

Skeleton feminized by shroud (/omeka/items/browse?tags=Skeleton+feminized+by+shroud)

Citation

Unknown, “Death tramples over female flesh, by Unknown (1700, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/89.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

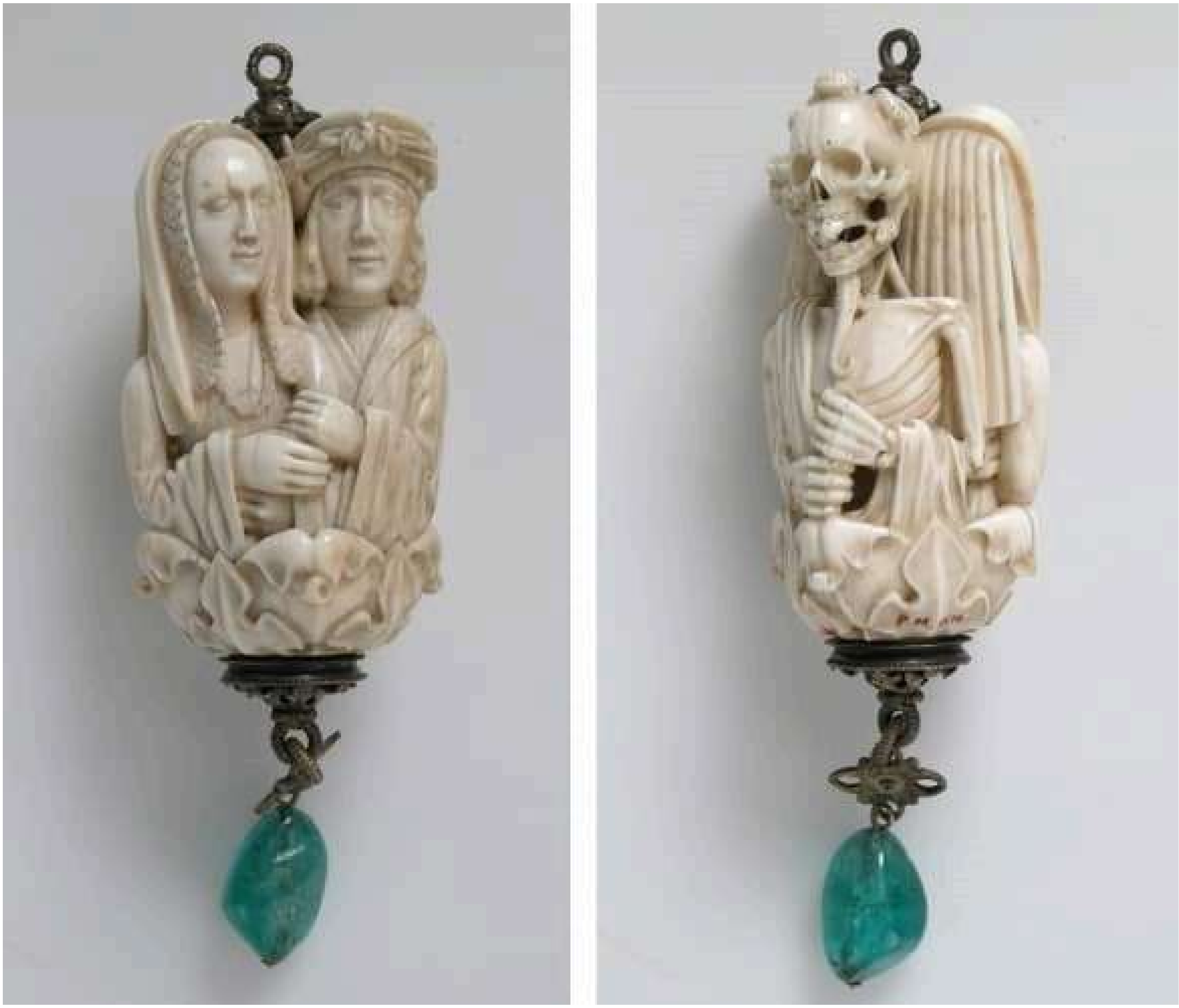
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

in Early Modernity

[(http://localhost/omeka)](http://localhost/omeka)

Go to...

Rosary Terminal Bead with Lovers and Death's Head, by Unknown (1500, c.)



[(/omeka/files/show/12)](/omeka/files/show/12)

Title

Rosary Terminal Bead with Lovers and Death's Head, by Unknown (1500, c.)

Description

"A string of beads is used as a memory aid in the recitation of the rosary, a multipart devotion to the Virgin. Here, the striking terminal bead announces the constant proximity of death by joining a

Unknown

Source

Metropolitan Museum of Art, New York, the USA:
https://www.metmuseum.org/art/collection/search/464299 (https://www.metmuseum.org/art/collection/search/464299)

Archived in:
https://web.archive.org/web/20170703194028/https://www.metmuseum.org/art/collection/search/464299#!/web/20170703194028mp_/https://www.metmuseum.org:80/ (https://web.archive.org/web/20170703194028/https://www.metmuseum.org/art/collection/search/464299#!/web/20170703194028mp_/https://www.metmuseum.org:80/)

Accession Number: 17.190.305

Wikimedia Commons:
https://commons.wikimedia.org/wiki/File:Rosary_Terminal_Bead_with_Lovers_and_Death%27s_Head_MET_DT357630.jpg (https://commons.wikimedia.org/wiki/File:Rosary_Terminal_Bead_with_Lovers_and_Death%27s_Head_MET_DT357630.jpg)

Archived in:
https://web.archive.org/web/20200710175840/https://commons.wikimedia.org/wiki/File:Rosary_Terminal_Bead_with_Lovers_and_Death's_Head_MET_DT357630.jpg (https://web.archive.org/web/20200710175840/https://commons.wikimedia.org/wiki/File:Rosary_Terminal_Bead_with_Lovers_and_Death's_Head_MET_DT357630.jpg)

Date

1500, c.

Format

Ivory, with emerald pendant, silver-gilt mount.
Dimensions: 13.6 × 4 × 4.3 cm

Item Relations

Item: Back to back with Death, by several authors (1500, c.) (/omeka/items/show/217) Is related to This Item

Tags

Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Unknown, “Rosary Terminal Bead with Lovers and Death's Head, by Unknown (1500, c.),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/9.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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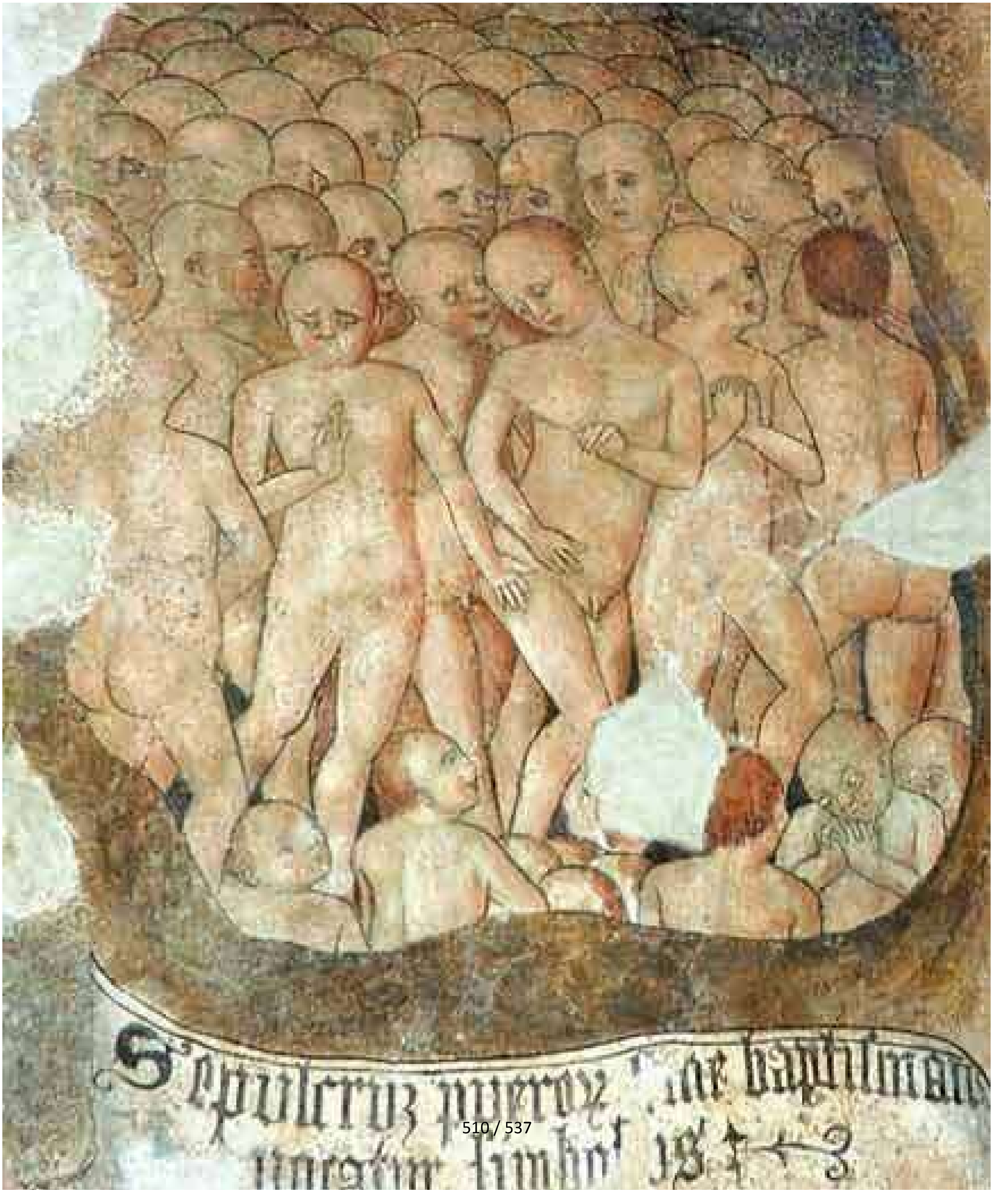

Sepulcruz pueroz sine baptismo
vocatur limbo'

Souls of Children in Limbo, by Renaissance painter (1397, c.)

Description

The fresco represents countless kids in limbo for not being baptized before dying. Despite being the souls of very small children, the painter represents them with male genitalia, this being the only gender attribute (all of them are represented bold and without any other individualizing attributes).

Creator

Renaissance painter of Tuscan origin (Unknown)

Source

Fresco in the church of San Bernardino, Triora, Italy.
Found in Alberto Cane Blog, http://albertocane.blogspot.com/ (http://albertocane.blogspot.com/) "Il limbo non c'è più", April 22, 2007, retrieved on Sept 5, 2020:
http://albertocane.blogspot.com/2007/04/il-limbo-non-c-pi.html (http://albertocane.blogspot.com/2007/04/il-limbo-non-c-pi.html)

Archived in:
https://web.archive.org/web/20101026122237/http://albertocane.blogspot.com/2007/04/il-limbo-non-c-pi.html (https://web.archive.org/web/20101026122237/http://albertocane.blogspot.com/2007/04/il-limbo-non-c-pi.html)

Date

1397, c.

Format

Fresco.
Dimensions: Unknown

Item Relations

This item has no relations.

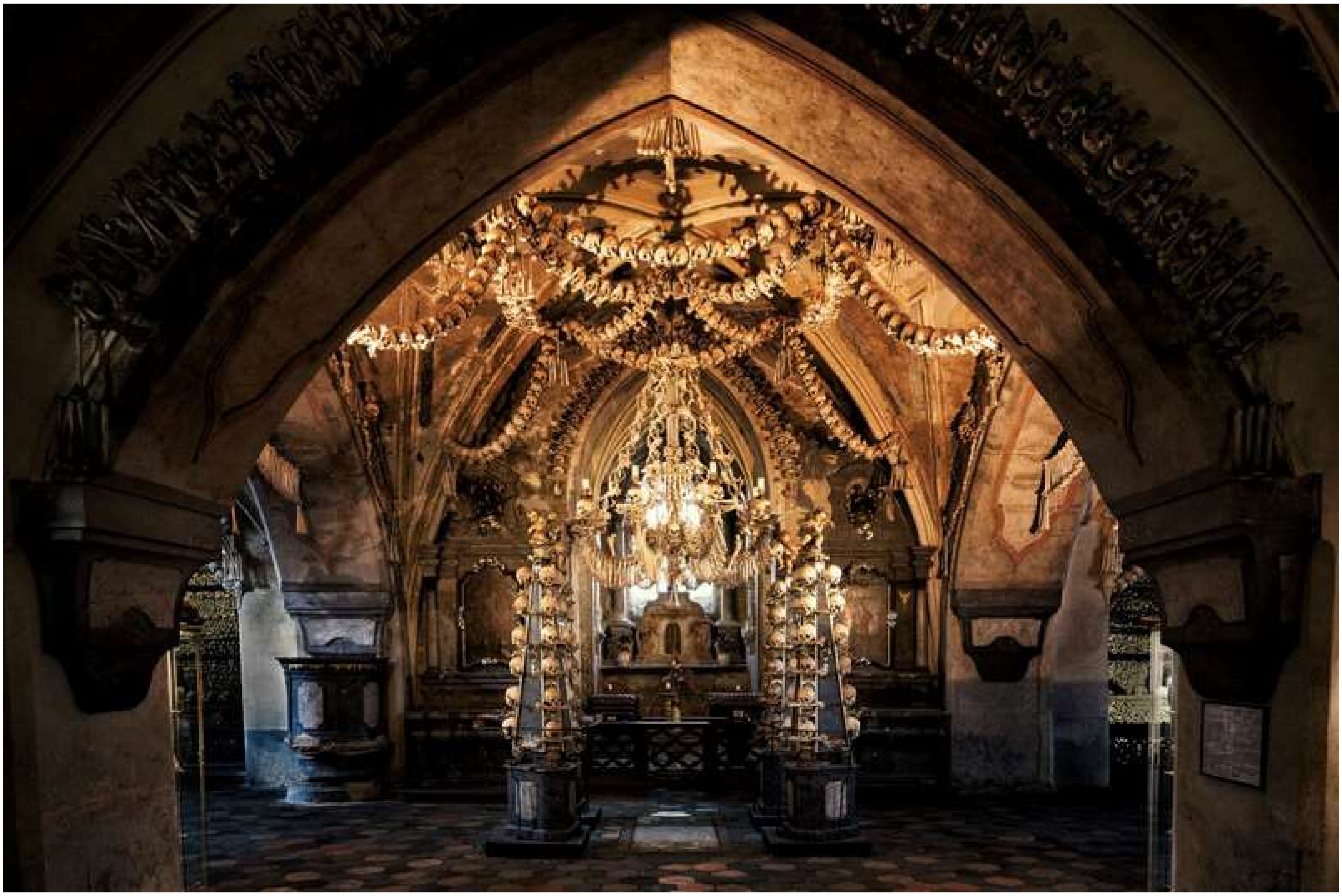
Citation

Renaissance painter of Tuscan origin (Unknown), "Souls of Children in Limbo, by Renaissance painter (1397, c.)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/90.

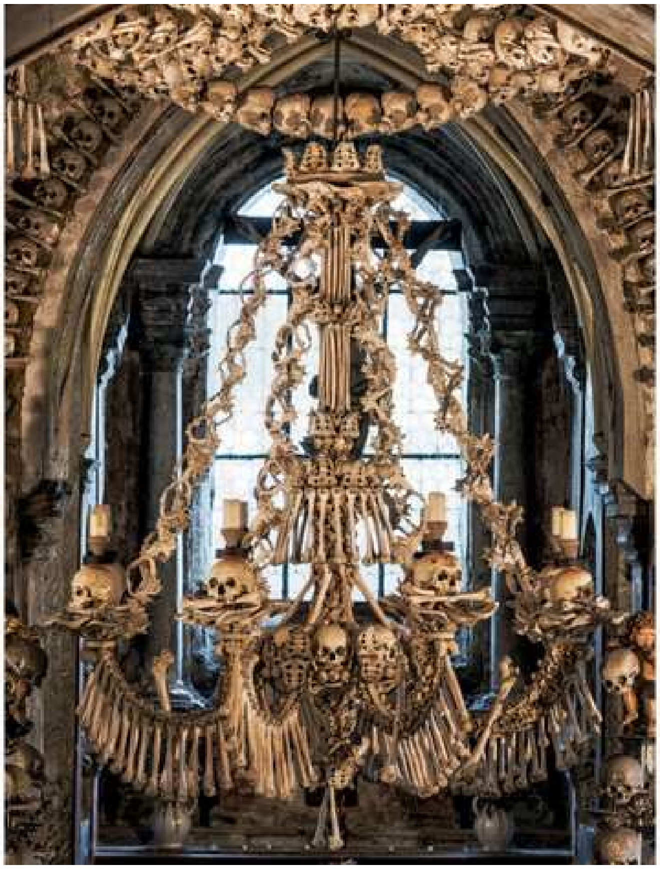
Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

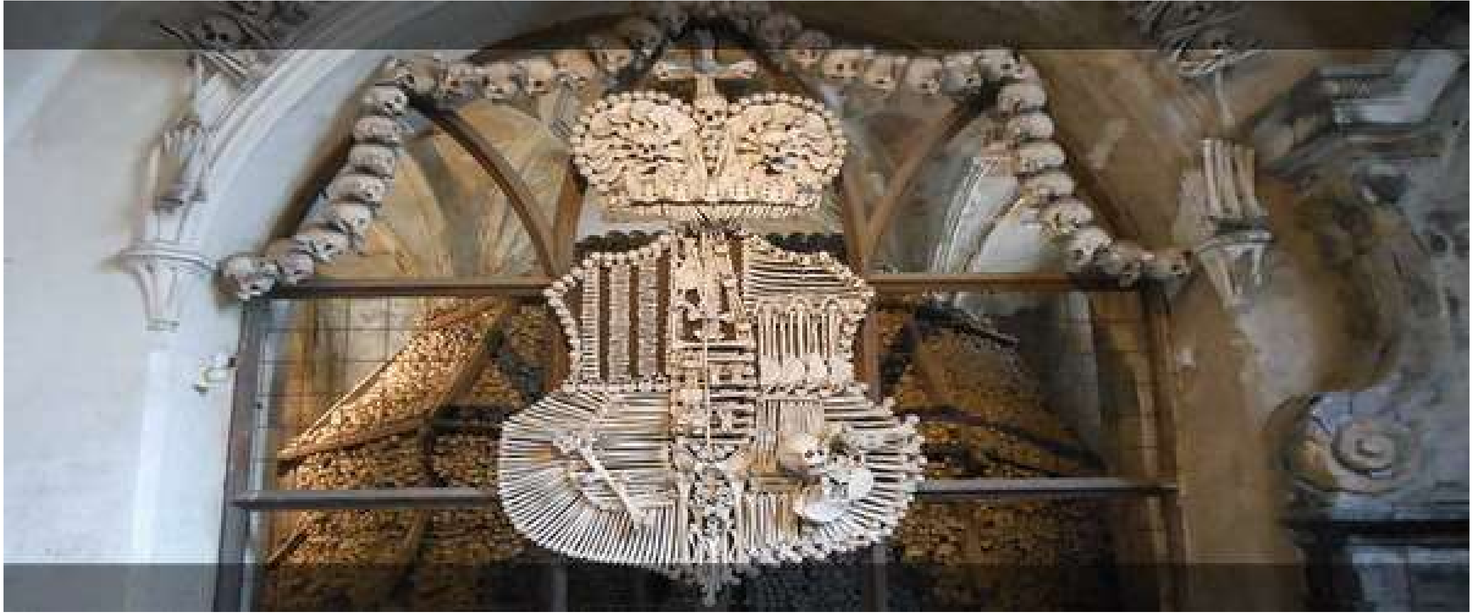
Charnel house, by Rint (1870)



(/omeka/files/show/135)



(/omeka/files/show/136)



(/omeka/files/show/137)

Title

Charnel house, by Rint (1870)

Description

These images show the Ossuary in the Cemetery Church of All Saints, located in Kutná Hora, Sedlec (Czechia). In this Ossuary, one can see thousands of human bones arranged as ornaments, including a chandelier (images 1 and 2) and a coat of arms (Image 3) by František Rint in 1870. Although the arrangement shown in these images is modern, it was built upon a previous arrangement from the end of the 15th century by a half-blind monk according to legend.

The Roman Catholic Parish of Kutná Hora - Sedlec, Czechia website. History:
https://www.sedlec.info/en/ossuary/history/ (https://www.sedlec.info/en/ossuary/history/)

Archived in:
https://web.archive.org/web/20200418103357/https://www.sedlec.info/en/ossuary/history/ (https://web.archive.org/web/20200418103357/https://www.sedlec.info/en/ossuary/history/)

Image 3:
Found in Sedlec Ossuary webpage:
https://sedlecossuary.com/sedlec-ossuary-history/ (https://sedlecossuary.com/sedlec-ossuary-history/)

Archived in:
https://web.archive.org/web/20190127071820/https://sedlecossuary.com/sedlec-ossuary-history/ (https://web.archive.org/web/20190127071820/https://sedlecossuary.com/sedlec-ossuary-history/)

Date

1870

Item Relations

This item has no relations.

Citation

Rint, František (Unknown), “Charnel house, by Rint (1870),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/91.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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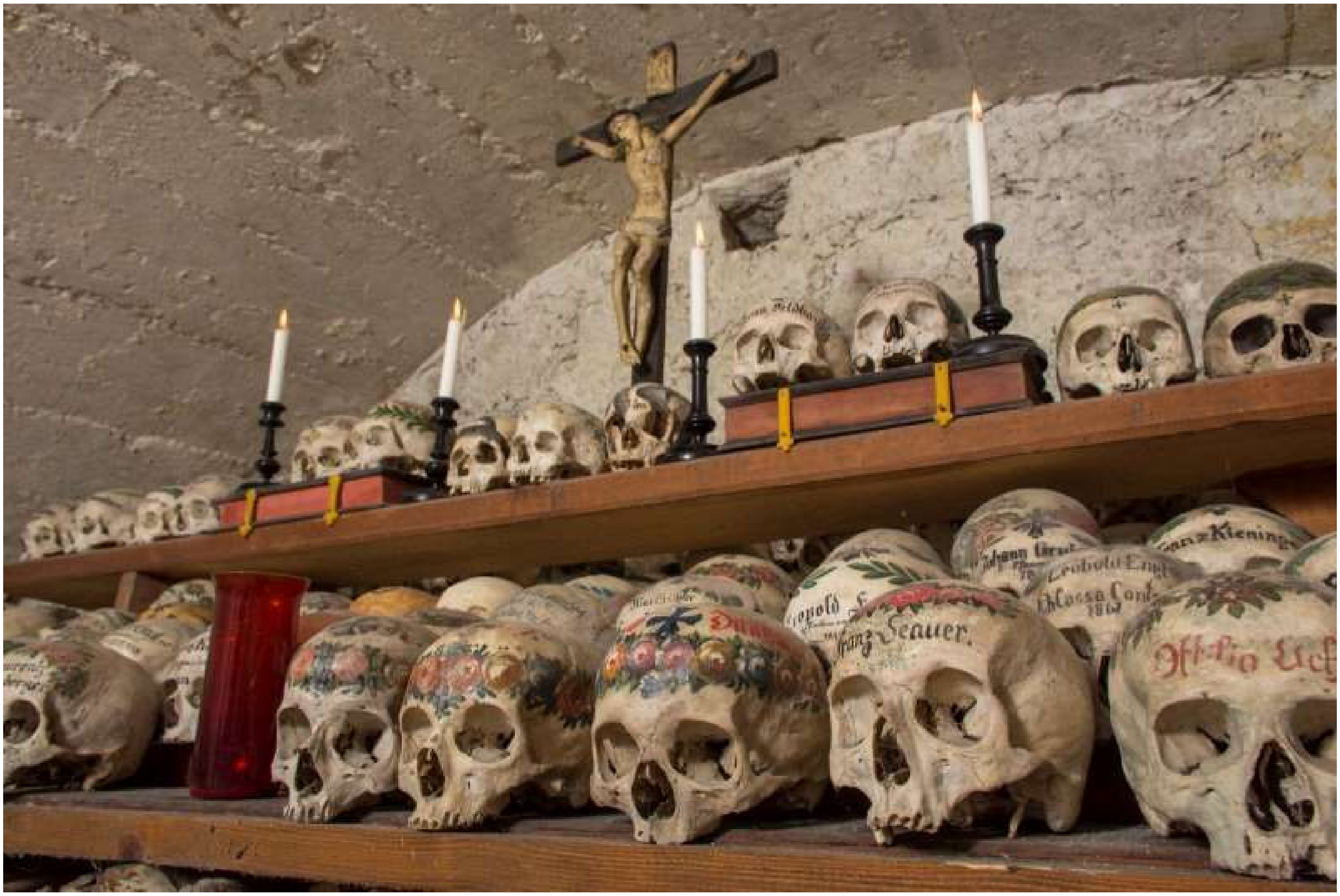
Hallstatt Charnel House, Austria, by Unknown (1720)


Franz Seauer.
Leopold

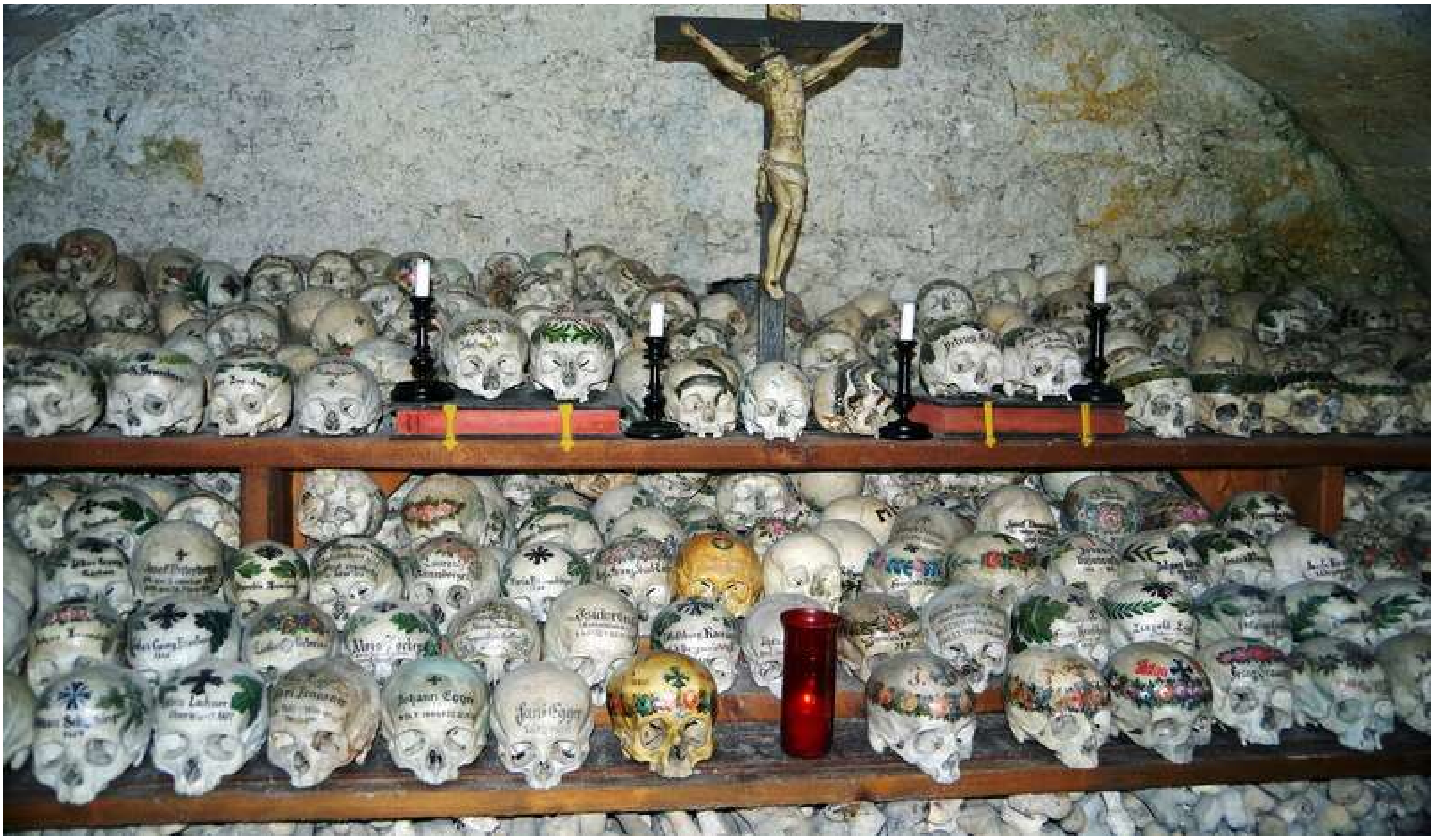
(/omeka/files/show/138)

1882
Kath: Fischer
gstorb: im Jahr
1857.
Karl Fischer
Eva Fischer
1876.
Josepha Fischerin
Maria Lackner.
1882
Pilz
Joh. Georg Kogler
geb. am 31. März 1857
gest. am 1. Dez. 1941.
Antonia Kogler.
Thalhamer.
gstorb im Jahr
Mathias
Kogler
Josef Kogler.
13. Februar 1854
Wesenauer
188
Maria Wesenauer

(/omeka/files/show/140)

J. Georg Scheiz
Franz Deubler
Barbara Deubler
Mathias Baumg
M:Heuschober
1878
Anna Heusch
1876
Maria Heuschober
1862
Michael Heu
1879

[(/omeka/files/show/141)](/omeka/files/show/141)



(/omeka/files/show/142)

Title

Hallstatt Charnel House, Austria, by Unknown (1720)

Description

These images depict the ossuary in St. Michael's Chapel in Hallstatt, Austria. What is interesting about this ossuary is that over 600 painted skulls are displayed. According to Hallstatt World Heritage site (https://www.hallstatt.net/about-hallstatt/sehenswertes-en-US/catholic-church-of-hallstatt/bone-house-of-hallstatt/ (https://www.hallstatt.net/about-hallstatt/sehenswertes-en-US/catholic-church-of-hallstatt/bone-house-of-hallstatt/)), the lack of burial space prompted the need to create an ossuary. Families wished to preserve the identity of their loved ones and the tradition to decorate and paint the skulls begun in 1720. Most of the skulls were decorated towards the end of the 18th century, although this tradition continued through the 19th and 20th centuries as well. Although the decoration changes throughout the centuries, there is no distinction between men's and women's skulls, as both are decorated indistinctively.

Creator

Unknown

Source

Ossuary in St. Michael's Chapel, Hallstatt, Austria.

Image 1:
Hallstatt World Heritage site. Hallstatt Charnel House:
https://www.hallstatt.net/about-hallstatt/sehenswertes-en-US/catholic-church-of-hallstatt/bone-house-of-hallstatt/ (https://www.hallstatt.net/about-hallstatt/sehenswertes-en-US/catholic-church-of-hallstatt/bone-house-of-hallstatt/)

Archived in:
https://web.archive.org/web/20200525234726/https://www.hallstatt.net/about-hallstatt/sehenswertes-en-US/catholic-church-of-hallstatt/bone-house-of-hallstatt/
(https://web.archive.org/web/20200525234726/https://www.hallstatt.net/about-hallstatt/sehenswertes-en-US/catholic-church-of-hallstatt/bone-house-of-hallstatt/)

Image 2:
Atlas Obscura Webpage, Hallstatt Charnel House.
https://www.atlasobscura.com/places/hallstatt-charnel-house (https://www.atlasobscura.com/places/hallstatt-charnel-house)

Archived in:
https://web.archive.org/web/20200701220520/https://www.atlasobscura.com/places/hallstatt-charnel-house (https://web.archive.org/web/20200701220520/https://www.atlasobscura.com/places/hallstatt-charnel-house)

Image 3:
Wikimedia Commons, Wolfgang Sauber:
https://commons.wikimedia.org/wiki/File:Hallstatt_-_Beinhaus_5.jpg (https://commons.wikimedia.org/wiki/File:Hallstatt_-_Beinhaus_5.jpg)

Archived in:

Date

1720

Item Relations

This item has no relations.

Citation

Unknown, “Hallstatt Charnel House, Austria, by Unknown (1720),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/92.

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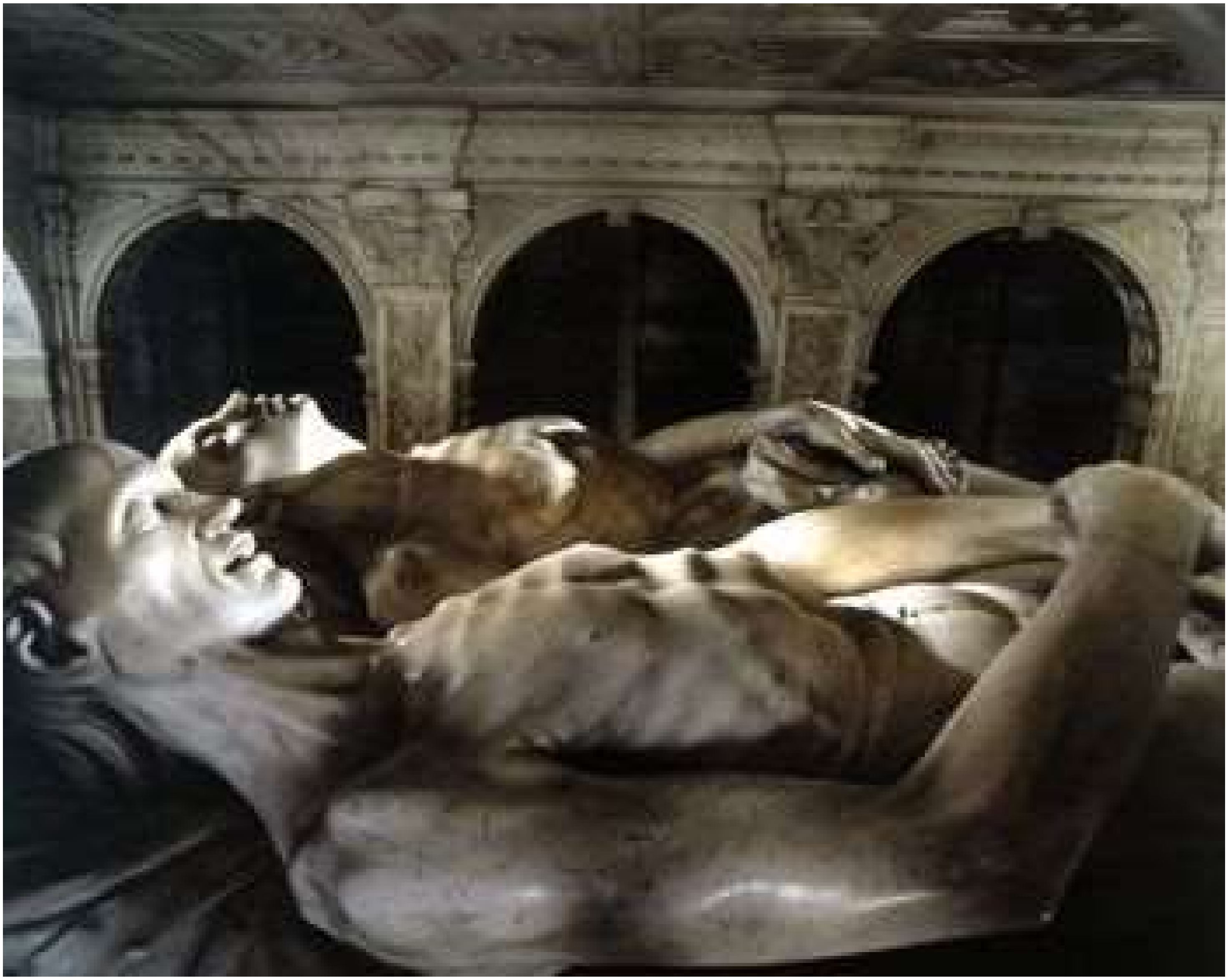
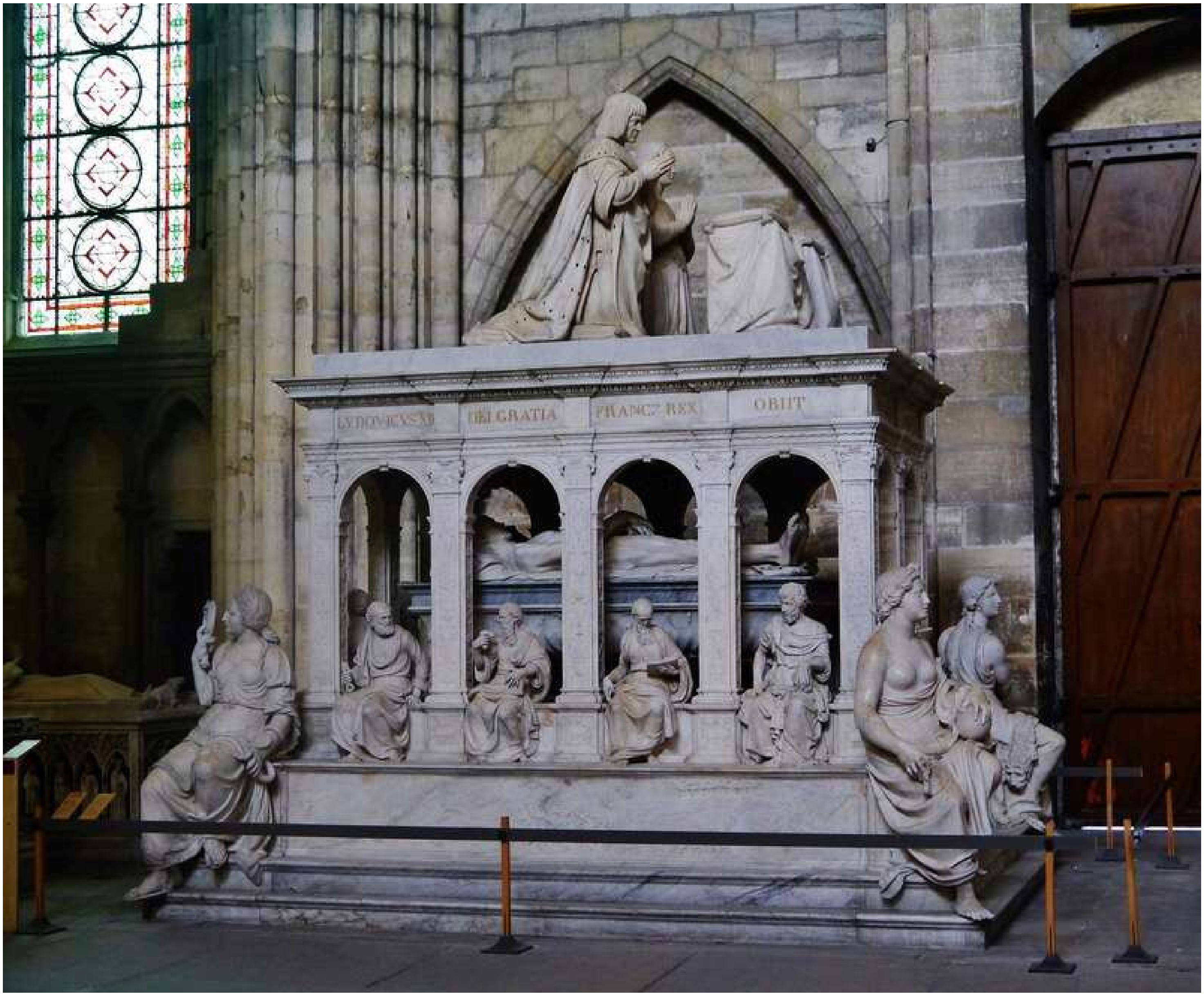
Tomb of Louis XII and Anne of Brittany, by Juste brothers (attributed to) (1531)



[(/omeka/files/show/143)](/omeka/files/show/143)

DEI GRATIA



(/omeka/files/show/145)

Title

Tomb of Louis XII and Anne of Brittany, by Juste brothers (attributed to) (1531)

Description

Tomb of Louis XII and Anne of Brittany in the Basilica of St. Denis, Saint-Denis, France.

"Inside the mausoleum, **the royal couple are portrayed transfixed and motionless in death**. On their abdomens are depicted, for the sake of realism, the sewn-up openings made for the purposes of evisceration. On the upper level the kneeling sovereigns pray for the life to come. This double image of the sovereigns' bodies is intended to be, for Christians, an invitation to meditate on death and the Resurrection." (Description from Seine-Saint-Denis Tourisme webpage, https://uk.tourisme93.com/basilica/tomb-of-louis-xii-and-anne-de-bretagne.html (https://uk.tourisme93.com/basilica/tomb-of-louis-xii-and-anne-de-bretagne.html), Archived in: https://web.archive.org/web/20170820001545/https://uk.tourisme93.com/basilica/tomb-of-louis-xii-and-anne-de-bretagne.html (https://web.archive.org/web/20170820001545/https://uk.tourisme93.com/basilica/tomb-of-louis-xii-and-anne-de-bretagne.html))

These characters are being depicted at an early stage of decomposition and gender traits are found in both sculptures: such as short thin hair and male chest in Louis XII sculpture, and long hair and breasts in Anne of Brittany.

Creator

Juste brothers (attributed to)

Source

Denis_Basilique_Saint-Denis_Innen_Monument_f%C3%BCr_Louis_XII_%26_Anne_de_Bretagne_1.jpg)

Archived in:
https://web.archive.org/web/20200919171440/https://commons.wikimedia.org/wiki/File:Saint-Denis_Basilique_Saint-Denis_Innen_Monument_f%C3%BCr_Louis_XII_%26_Anne_de_Bretagne_1.jpg (https://web.archive.org/web/20200919171440/https://commons.wikimedia.org/wiki/File:Saint-Denis_Basilique_Saint-Denis_Innen_Monument_f%C3%BCr_Louis_XII_%26_Anne_de_Bretagne_1.jpg)

Date

1531

Format

Silver-gilt and marble sculpture.

Item Relations

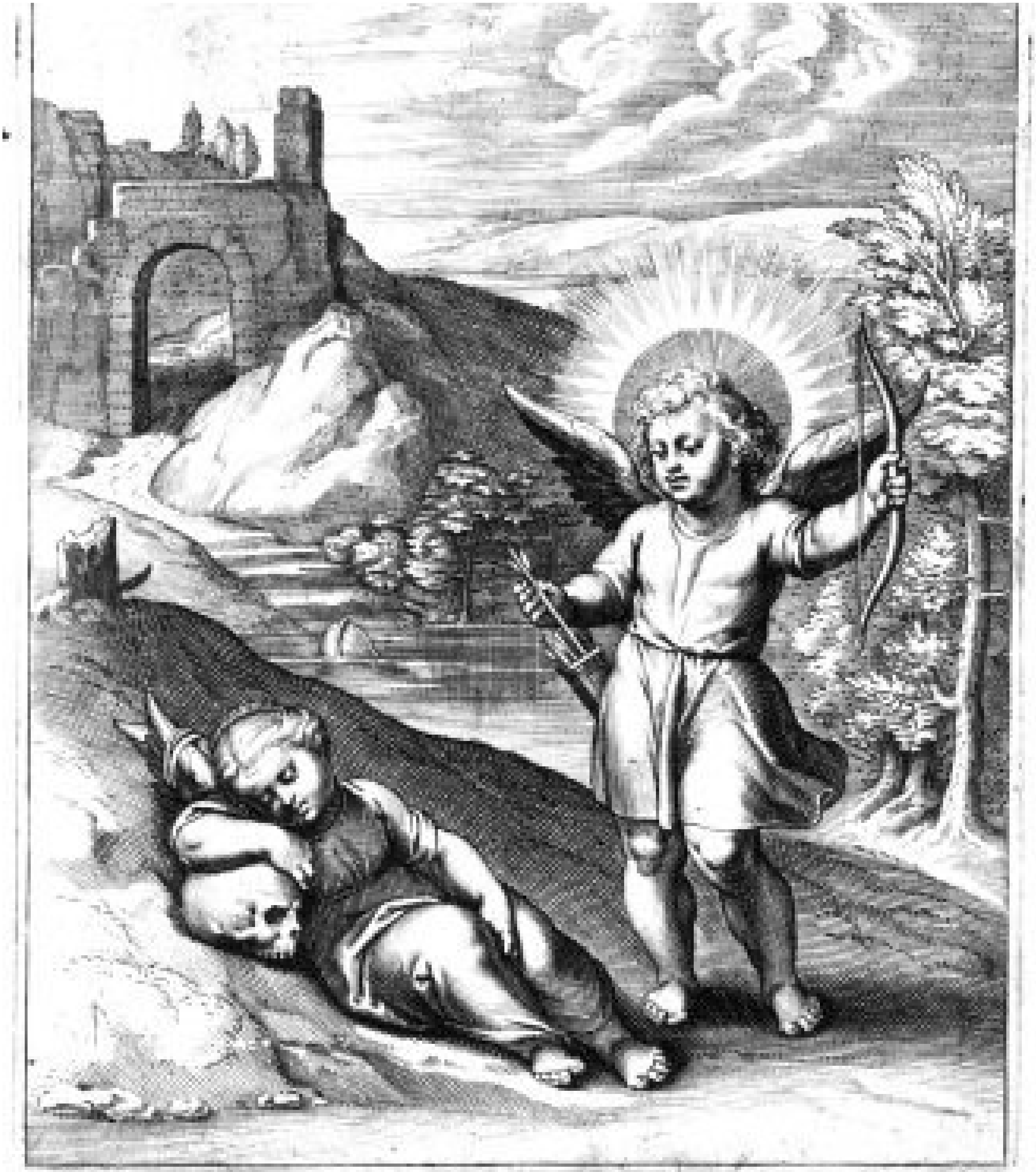
This item has no relations.

Citation

Juste brothers (attributed to), “Tomb of Louis XII and Anne of Brittany, by Juste brothers (attributed to) (1531),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/93.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/146)

Title

Creator

Veen, Otto van (1556-1629)
Ledesma, Alonso de (1552-1623)
Hattronius, Carolus Philippus (Unknown)

Source

Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=0&emblemid=v161555&bookid=huygens.knaw.nl_3Aemitx_3Av1615 (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=0&emblemid=v161555&bookid=huygens.knaw.nl_3Aemitx_3Av1615)

Archived in:
https://web.archive.org/web/20200919174904/https://emblems.hum.uu.nl/static/images/va1615/picturae/117.jpg (https://web.archive.org/web/20200919174904/https://emblems.hum.uu.nl/static/images/va1615/picturae/117.jpg)

Image from the book *Amoris divini emblemata* (1615) by Veen, Otto van, Ledesma, Alonso de and Hattronius, Carolus Philippus. Publisher: Martinus Nutius.
https://emblems.hum.uu.nl/v161555.html (https://emblems.hum.uu.nl/v161555.html)

Archived in:
https://web.archive.org/web/20200919175307/https://emblems.hum.uu.nl/v161555.html (https://web.archive.org/web/20200919175307/https://emblems.hum.uu.nl/v161555.html)

Date

1615

Format

Emblem.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Veen, Otto van (1556-1629) Ledesma, Alonso de (1552-1623) Hattronius, Carolus Philippus (Unknown), “Soul as a female with a gender-neutral skull, by Veen, Ledesma and Hattronius (1615),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/94.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)

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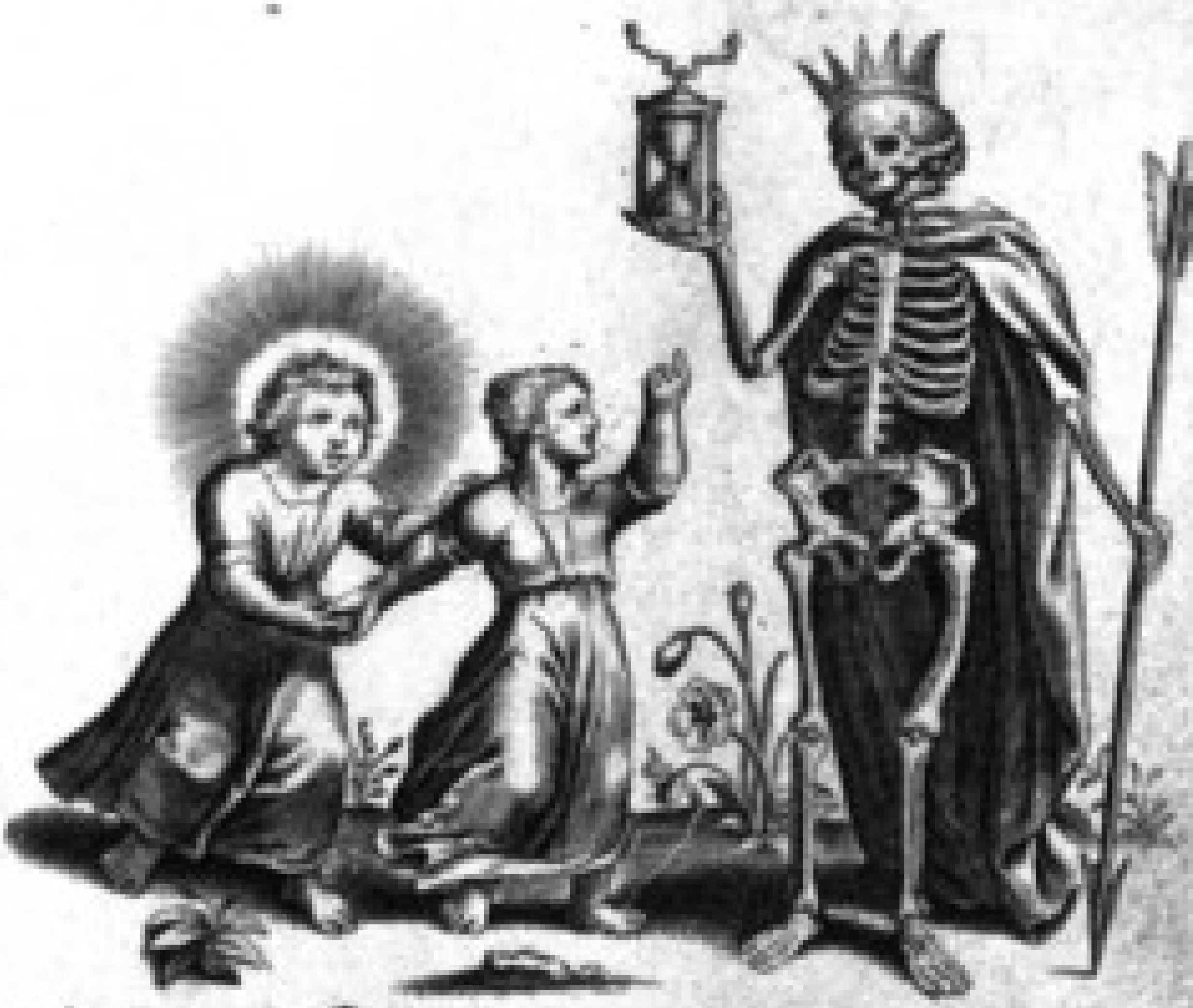


Paucitas dierum meorum finietur breui. Iob 10.
Constituisti terminos qui præteriri non poterunt. Iob 14.

Las! peu de temps borne le cours,
De l'entresuitte de nos iours.

(/omeka/files/show/147)

Title

Soul as a female and king death as male, by van Leuven (1629)

Description

In this illustration, a little girl is reaching for an hourglass held by a skeleton wearing a crown, cape and arrow. The girl is being pulled away from the king skeleton by a child with a halo. Thus, the soul is represented as female and death is represented as male.

Creator

van Leuven, Ludovicus (c. 1600-1661)

Source

Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=0&emblemid=ad1629_1_019&bookid=huygens.knaw.nl_3Aemitx_3Aad1629 (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=0&emblemid=ad1629_1_019&bookid=huygens.knaw.nl_3Aemitx_3Aad1629)

Archived in:
https://web.archive.org/web/20200924225052/https://emblems.hum.uu.nl/static/images/ad1629/pictura/0149pldl1019.jpg (https://web.archive.org/web/20200924225052/https://emblems.hum.uu.nl/static/images/ad1629/pictura/0149pldl1019.jpg)

Image from the book *Amoris divini et humani antipathia* (1629) by van Leuven, Ludovicus (38a).
https://emblems.hum.uu.nl/ad1629_1_019.html (https://emblems.hum.uu.nl/ad1629_1_019.html)

Archived in:
https://web.archive.org/web/20200924225734/https://emblems.hum.uu.nl/ad1629_1_019.html (https://web.archive.org/web/20200924225734/https://emblems.hum.uu.nl/ad1629_1_019.html)

Date

1629

Relation

The theme presented in this illustration is similar to the element:
Soul as a female with a gender-neutral skull, by Veen, Ledesma and Carolus Hattronius (1615) (http://deathandgender.celpyc.org/items/show/94) since in both, the soul is represented as a little girl and death is represented as a skeleton or skull.

Format

Emblem.
Dimensions: Unknown

Item Relations

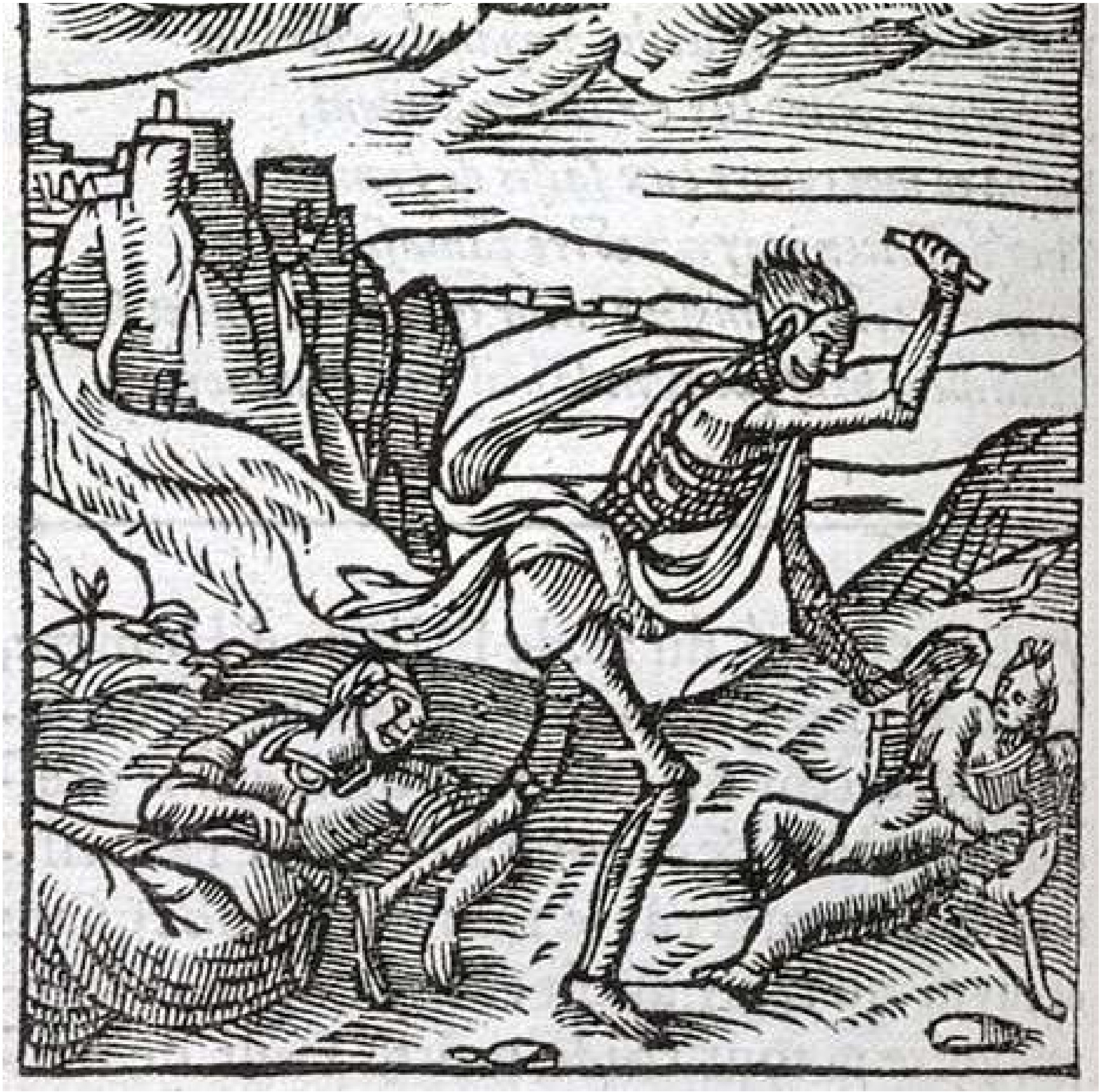
This item has no relations.

Citation

van Leuven, Ludovicus (c. 1600-1661), "Soul as a female and king death as male, by van Leuven (1629)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/95.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

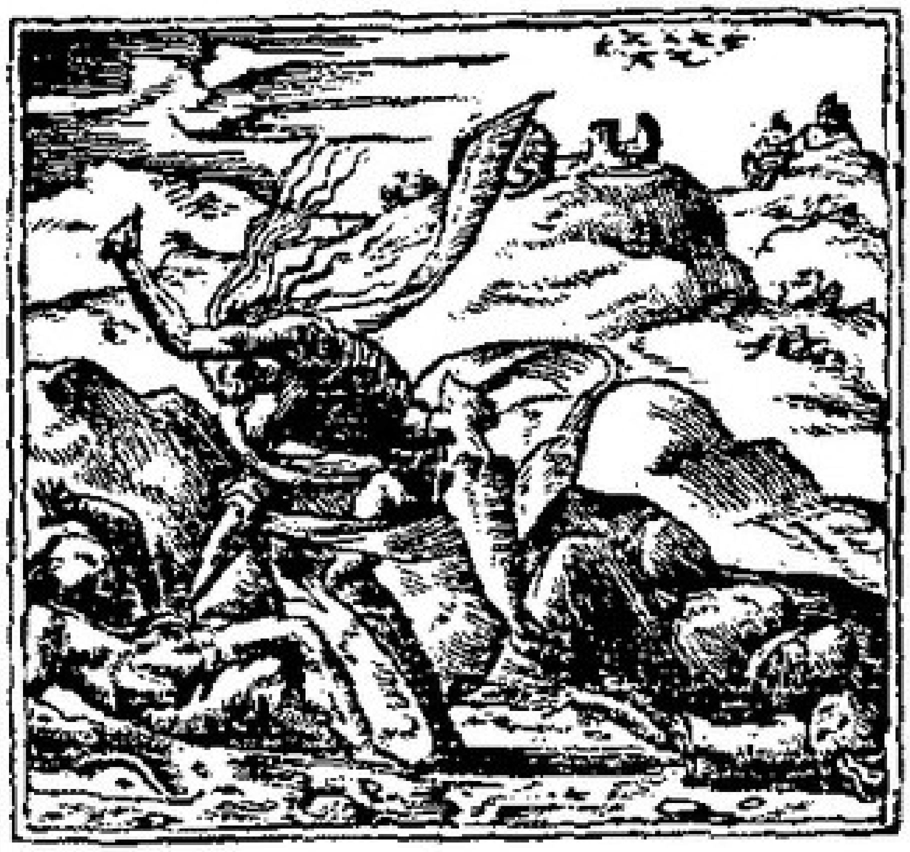
Principal investigator Enrique_Fernandez@umanitoba.ca (mailto:Enrique_Fernandez@umanitoba.ca)



(/omeka/files/show/148)

De la que muriò antes de tiempo.

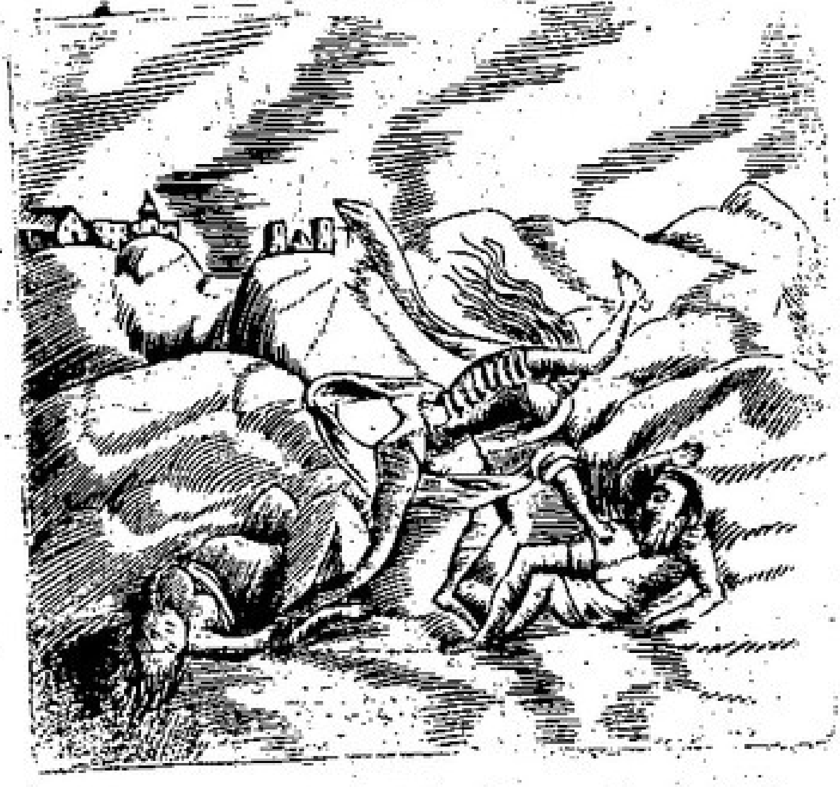
TERCETO.



Dy Muerte por que a'l tierno Amor engañas?
Por auentura es porque con tus flechas
Mate, penſando exercitar ſus mañas?

IN FORMOSAM FATO PRÆ-reptam.

Emblema 154.



Cur puerum Mors auſa dolis eſcarpere Amorẽ,
Tela tua vt iaceret, dum propria eſſe putat?

EL Argumento deſta Emblema ſe toma de la pàſada, quexaſe en ella vna dama hermoſa, porq̃ auiendola herido el Amor con las armas de la muerte, aya muerto antes de tiempo [illegible] demueſtra el titulo, *In formoſam fato præreptam*, la hermoſa que murio antes de tiempo. Y preguntando a la muer-

Description

In the first illustration, a woman appears lying with her hand over her stomach, as if she was dying. Death, represented by a skeleton with a robe and hair is trying to steal Cupid's arrows, represented by a winged cherub with a bow. In the second and third images, the woman also appears dead on a side and death, represented as a skeleton, targets another person. Unlike in the first image, the skeleton's long hair feminizes death in the second and third images.

Creator

Image 1: Richer, Jean (Unknown)
Image 2: Alciato, Andrea (1492-1550)
Image 3: López, Diego (-1655)

Source

Image 1:
Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=0&emblemid=FALc154&bookid=FALc (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=0&emblemid=FALc154&bookid=FALc)

Archived in:
https://web.archive.org/web/20200924231400/http://www.emblems.arts.gla.ac.uk/alciato/images/pic_l/FALc154.jpg (https://web.archive.org/web/20200924231400/http://www.emblems.arts.gla.ac.uk/alciato/images/pic_l/FALc154.jpg)

Image from Andrea Alciato's *Emblemata*, Paris Edition, by Richer, Jean (1584). *De Morte & Amore. EMBLEMA CLIIII.*
http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=FALc154 (http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=FALc154)

Archived in:
https://web.archive.org/web/20130708113217/http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=FALc154 (https://web.archive.org/web/20130708113217/http://www.emblems.arts.gla.ac.uk/alciato/emblem.php?id=FALc154)

Image 2:
Emblem 66 in *Los Emblemas de Alciato. Traducidos en rhimas Españolas. Añadidos de figuras y de nuevos Emblemas en la tercera parte de la obra. Dirigidos al Illustre S. Iuan Vázquez de Molina ("Alciato's emblems. Traduced in Spanish rhymes. Added figures and new Emblems in the third part of the work. Addressed to Illustrious S. Iuan Vázquez de Molina")* by Alciato (1549), Lion: printed by Guillermo Rovilio.

Found in Digital Library of Hispanic Emblems (Biblioteca Digital de Emblemática Hispánica):
https://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?action=Search&startIndex=1&count=3&first=2&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=1&mote=&moteCondition=Algunas&images=Muerte%2f
(https://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?action=Search&startIndex=1&count=3&first=2&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=1&mote=&moteCondition=Algunas&images=Muerte%2fPersonificaciones%2fAlegorizaciones&imageCondit

Image 3:
Emblem 154 in *Declaración magistral sobre las emblemas de Andrés Alciato con todas las historias, antigüedades, moralidad, y doctrina tocante a las buenas costumbres ("Masterly declaration on the emblems of Andrés Alciato with all the stories, antiquities, morality, and doctrine regarding good manners")* by Lopez (1615), Nájera: printed by Iuan De Mongastón

Found in Digital Library of Hispanic Emblems (Biblioteca Digital de Emblemática Hispánica):
https://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?action=Search&startIndex=2&count=3&first=1&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=1&mote=&moteCondition=Algunas&images=Muerte%2f
(https://www.bidiso.es/EmblematicaHispanica/FindConditionalDigitizedEmblemPage.do?action=Search&startIndex=2&count=3&first=1&author=Todos+los+autores&briefTitle=Todas+las+obras&startIndexEmblem=1&startIndexPage=1&mote=&moteCondition=Algunas&images=Muerte%2fPersonificaciones%2fAlegorizaciones&imageCondit

Date

Image 1: 1584
Image 2: 1549
Image 3: 1615

Format

Emblem.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Image 1: Richer, Jean (Unknown) Image 2: Alciato, Andrea (1492-1550) Image 3: López, Diego (-1655), "Death stealing Cupid's arrows, by Richer (1584)," *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/96.

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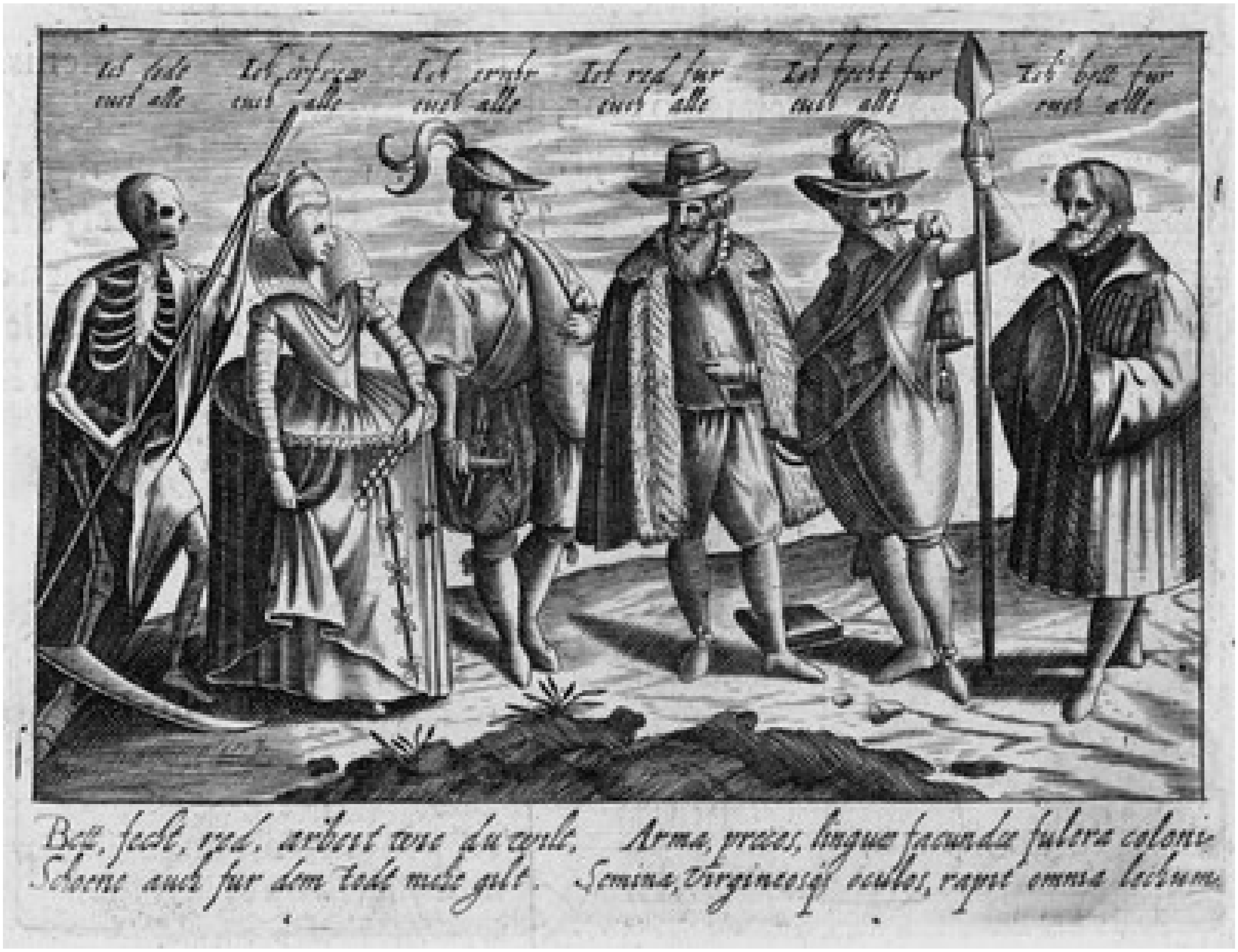
Two genders one death, by Anonymous (1617)


Ich tode euch alle
Ich erfreuw euch alle
Ich ernehr euch alle
Ich red fur euch alle
Ich fecht fur euch alle
Ich bett fur euch alle
Bett, fecht, red, arbeit wie du wilt,
Schone auch fur dem todt nicht gilt.
Arma, preces, linguae facundae fulcra coloni
Femina, virgineosque oculos, rapit omnia lethum.

(/omeka/files/show/149)

Title

Two genders one death, by Anonymous (1617)

Description

In this illustration, four gentlemen and a woman are standing outside. On the left, a skeleton is holding a scythe while staring at them. The skeleton is not depicted with any specific gender traits. The image overall represents the idea of one death (depicted by the skeleton) for both genders (depicted by the woman and four gentlemen).

Creator

Anonymous (Unknown)

(https://web.archive.org/web/20201003164547/https://emblems.hum.uu.nl/static/images/nj1617/pictura/843B24_215.jpg)

Image from *Nieuwen ieucht spieghel* (1617) by anonymous. Bett, fecht, red, arbeit wie du wilt [47]
https://emblems.hum.uu.nl/nj1617047.html (https://emblems.hum.uu.nl/nj1617047.html)

Archived in:
https://web.archive.org/web/20201003164929/https://emblems.hum.uu.nl/nj1617047.html (https://web.archive.org/web/20201003164929/https://emblems.hum.uu.nl/nj1617047.html)

Date

1617

Format

Emblem.
Dimensions: Unknown

Item Relations

This item has no relations.

Tags

Two genders one death (/omeka/items/browse?tags=Two+genders+one+death)

Citation

Anonymous (Unknown), “Two genders one death, by Anonymous (1617),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/97.

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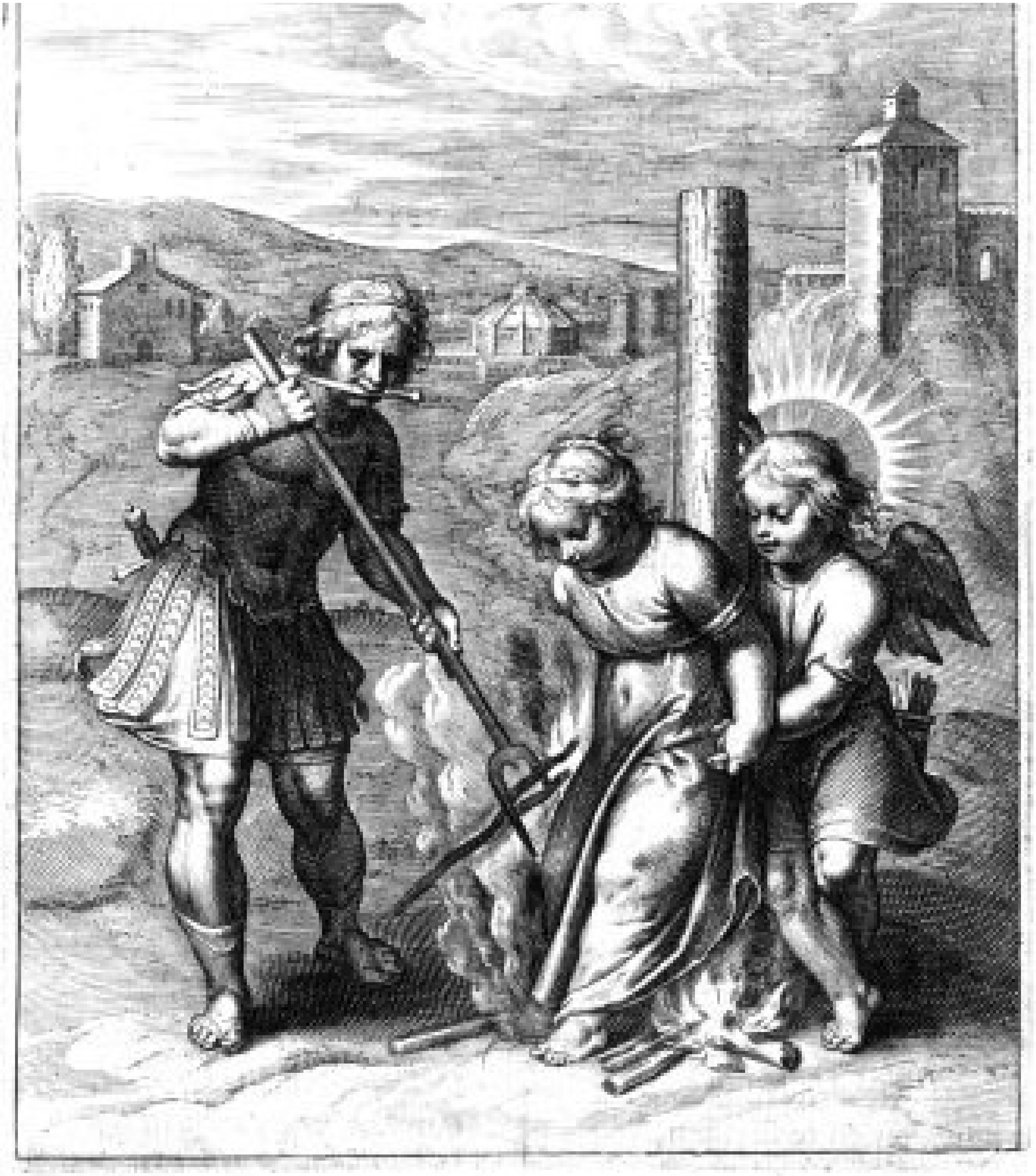

(/omeka/files/show/150)

Title

Soul as a female with a man, by Veen, Ledesma and Hattronius (1615)

Ledesma, Alonso de (1552-1623)
Hattronius, Carolus Philippus (Unknown)

Source

Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=18&emblemid=v161535&bookid=huygens.knaw.nl__3Aemitx__3Av1615 (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=18&emblemid=v161535&bookid=huygens.knaw.nl__3Aemitx__3Av1615)

Archived in:
https://web.archive.org/web/20201003173434/https://emblems.hum.uu.nl/static/images/va1615/picturae/77.jpg (https://web.archive.org/web/20201003173434/https://emblems.hum.uu.nl/static/images/va1615/picturae/77.jpg)

Image from the book *Amoris divini emblemata* (1615) by Veen, Otto van, Ledesma, Alonso de and Hattronius, Carolus Philippus. Publisher: Martinus Nutius. Constans est [35]
https://emblems.hum.uu.nl/v161535.html (https://emblems.hum.uu.nl/v161535.html)

Archived in:
https://web.archive.org/web/20201003192801/https://emblems.hum.uu.nl/v161535.html (https://web.archive.org/web/20201003192801/https://emblems.hum.uu.nl/v161535.html)

Date

1615

Relation

The theme presented in this illustration is similar to elements Soul as a female with a gender-neutral skull, by Veen, Ledesma and Carolus Hattronius (1615) (http://deathandgender.celpyc.org/items/show/94) and Soul as a female and king death as male, by van Leuven (1629) (http://deathandgender.celpyc.org/items/show/95) . In all these illustrations, the soul is represented as a little girl accompanied by an angel or cherub and death is represented as either a male skeleton, a skull or a man.

Format

Emblem.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Veen, Otto van (1556-1629) Ledesma, Alonso de (1552-1623) Hattronius, Carolus Philippus (Unknown), “Soul as a female with a man, by Veen, Ledesma and Hattronius (1615),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/98.

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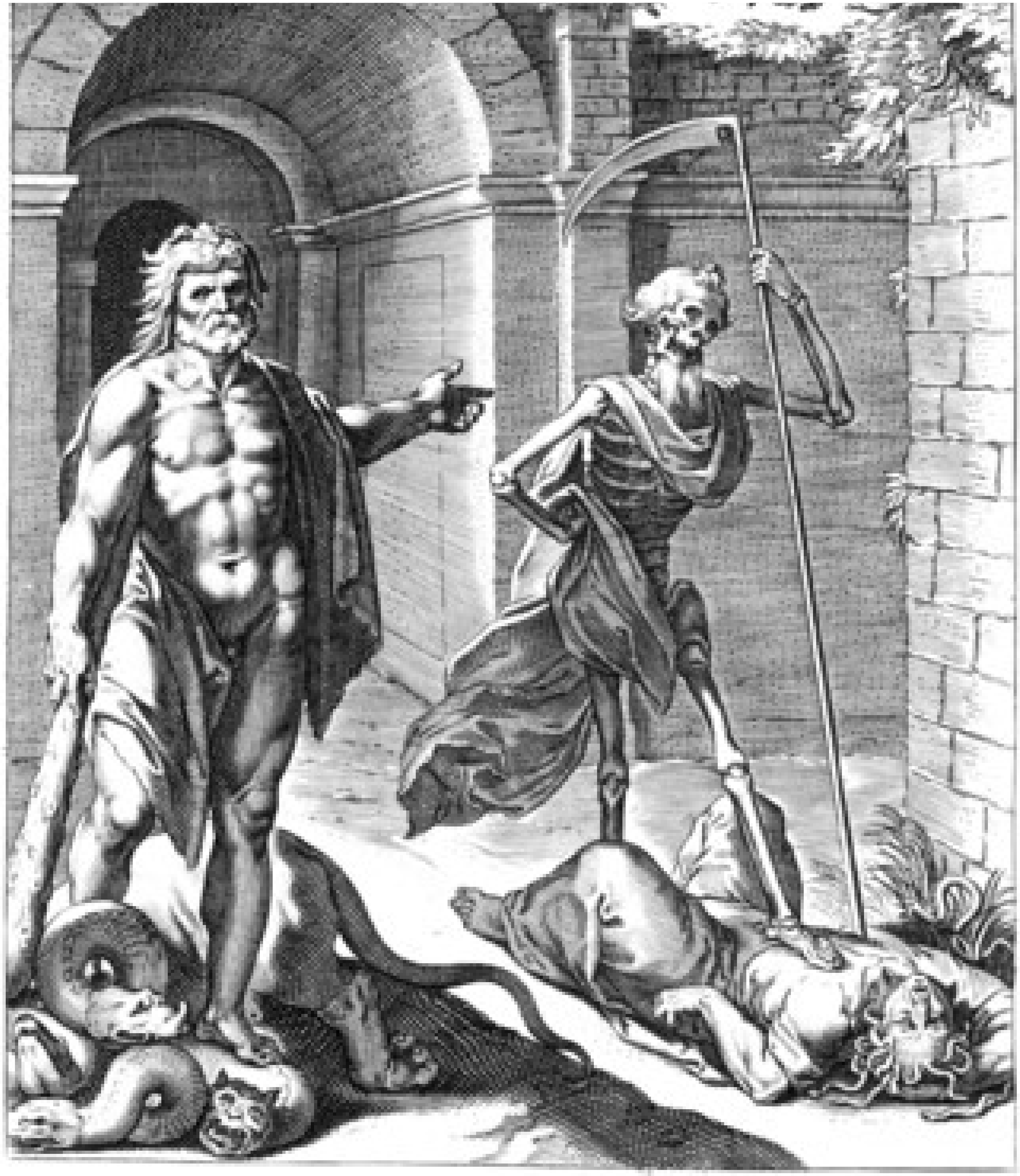

(/omeka/files/show/151)

Title

Source

Emblematica Online - Resources for Emblem Studies.
http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=36&emblemid=va1612083&bookid=huygens.knaw.nl_3Aemitx_3Ava1612 (http://emblematica.grainger.illinois.edu/oebp/ui/#/results?ekeywords=death&tab=emblemdetail&eskip=36&emblemid=va1612083&bookid=huygens.knaw.nl_3Aemitx_3Ava1612)

Archived in:
https://web.archive.org/web/20201003203919/https://emblems.hum.uu.nl/static/images/va1612/pictura/01040173.jpg (https://web.archive.org/web/20201003203919/https://emblems.hum.uu.nl/static/images/va1612/pictura/01040173.jpg)

Image from the book *Q. Horatii Flacci Emblemata* (1612) by Veen, Otto van. Post mortem cessat invidia. [83]
https://emblems.hum.uu.nl/va1612083.html (https://emblems.hum.uu.nl/va1612083.html)

Archived in:
https://web.archive.org/web/20201003203944/https://emblems.hum.uu.nl/va1612083.html (https://web.archive.org/web/20201003203944/https://emblems.hum.uu.nl/va1612083.html)

Date

1612

Format

Emblem.
Dimensions: Unknown

Item Relations

This item has no relations.

Citation

Veen, Otto van (1556-1629), “Death killing envy represented as a female allegory, by Veen (1612),” *Death and Gender in Early Modernity*, accessed April 6, 2026, http://localhost/omeka/items/show/99.

Project financed by the **Social Sciences and Humanities Research Council of Canada** SSHRC, Sponsor ID: 435-2020-0376

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